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THE WEEKLY

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# VIEW WEEKLY

No. 360 / SEPT. 12 - SEPT. 18, 2002  
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ANOTHER  
SEPTEMBER 11  
COMMENTARY  
AND CRITICISM,  
ONE YEAR LATER  
BY DAN RUBINSTEIN,  
MINISTER FAUST AND  
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• 6, 7, 16

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# FALL

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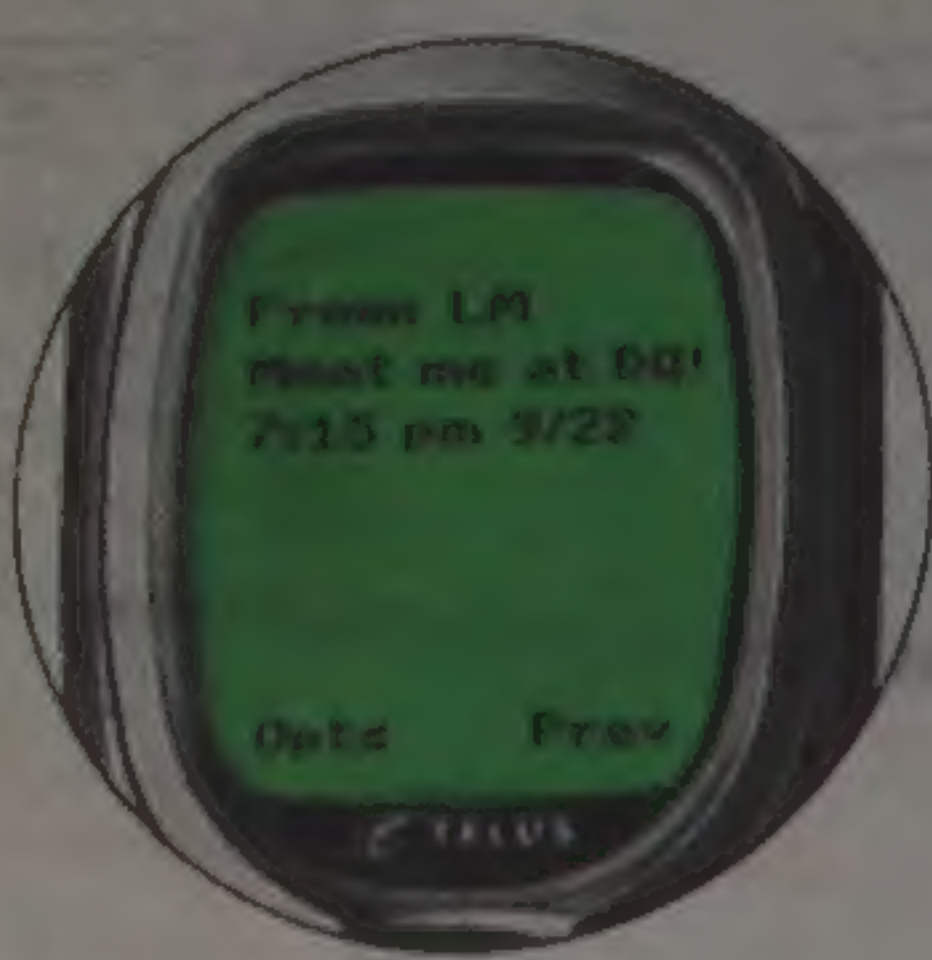
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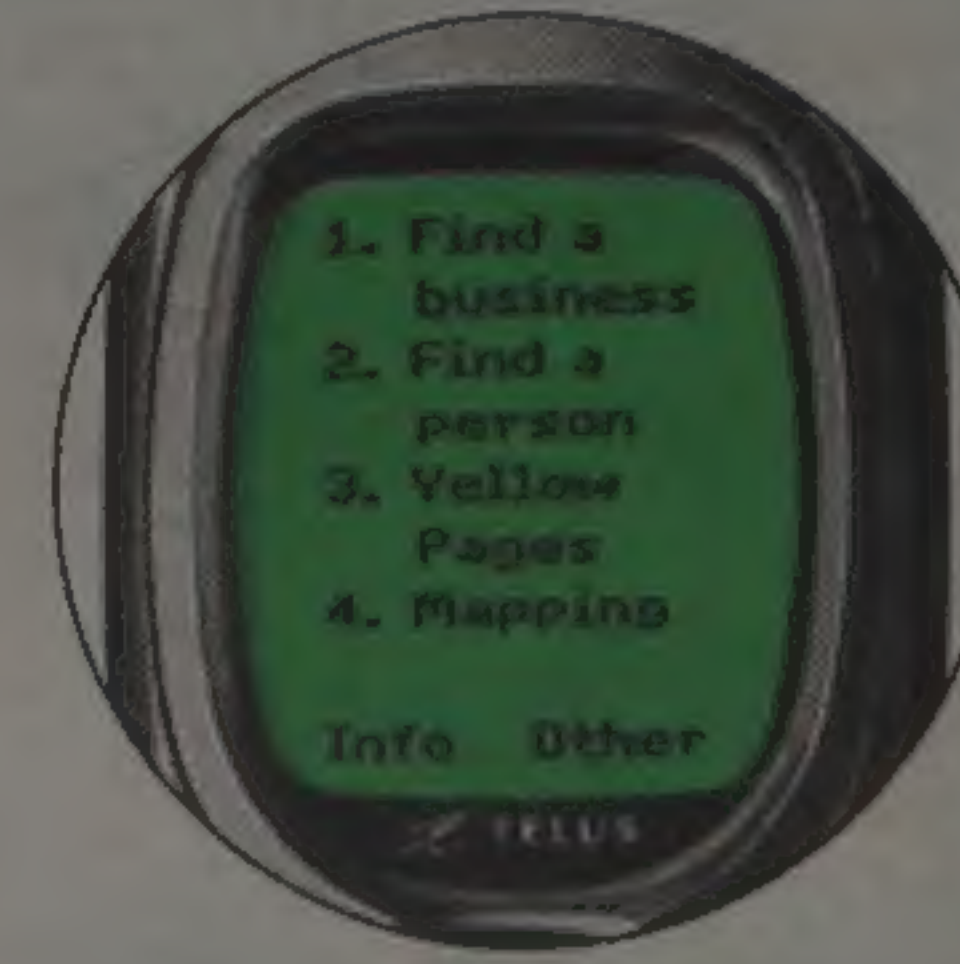
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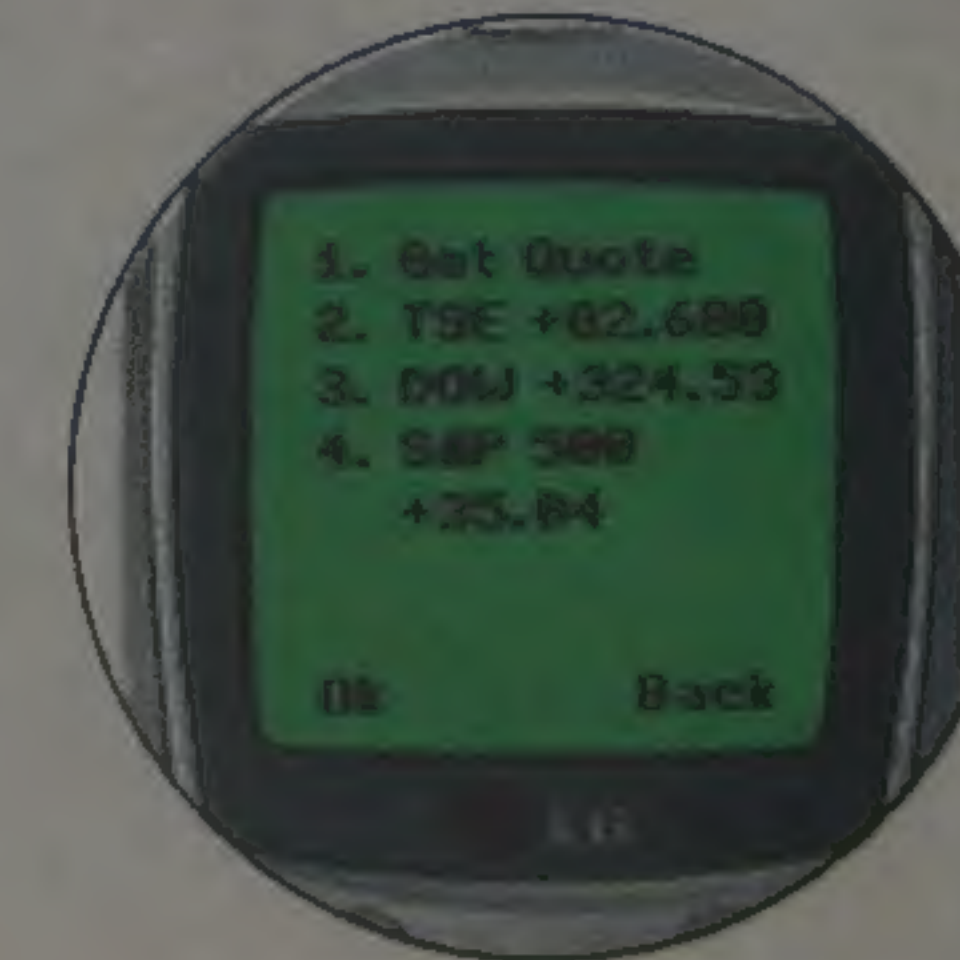
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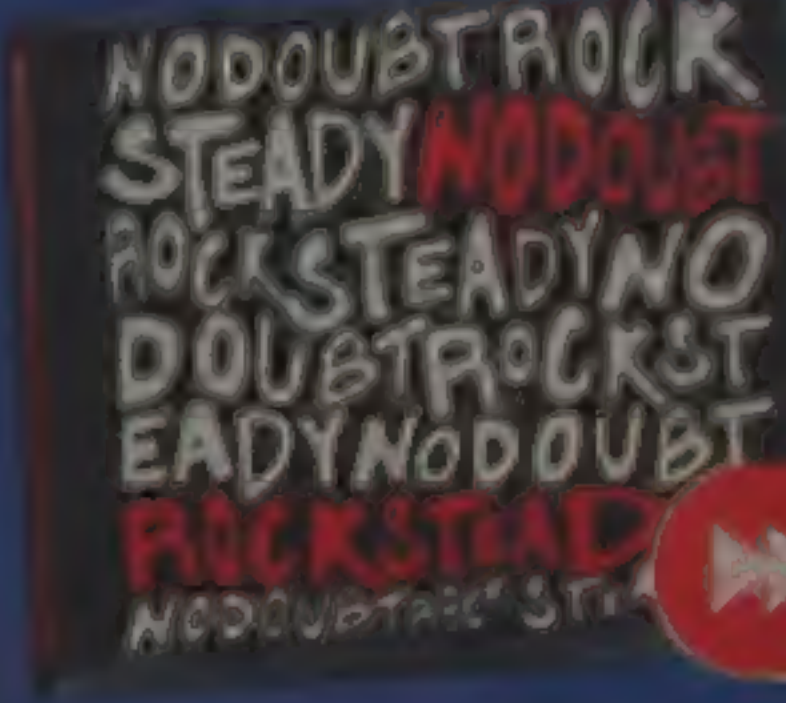
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## Is there an eco in here?

U of A  
eco-conference is  
brainchild of new  
Students' Union prez

BY CHRIS BOUTET

As anybody who has attended the University of Alberta may have noticed, the school's Students' Union has long cared more about textbook prices, tuition rates and slow service at the Power Plant than urban sprawl and environmental sustainability. But all that might change this year, as newly elected SU president Mike Hudema and the SU executive hope to raise environmental awareness on campus and beyond with Green and Gold, the U of A Students' Union first annual "Eco-

Conference."

By deciding on a name that includes the phrase "first annual," it's clear that Hudema, much like the creator of *Pokémon: the First Movie*, felt certain that the conference's legacy would survive beyond his tenure. "We did name this conference 'the first annual' in hopes that it'll be continued as a yearly event and that students will continue to push future execs to think about the environment," explains Hudema. "There's a tremendous amount of student support for it, and so we're hoping that now that this interest has shown to be a true interest—and a fairly large interest—future execs will keep the idea around."

Running from September 13 to 15, the conference is open to stu-

dents and the general public. It seeks to examine what the best approaches to environmental sustainability may be and in turn, how those findings could be applied to the U of A, our city and Canada. Hudema's commitment to environmental issues was well-documented throughout his run

for the presidency last March, and so far he has made good on

his promise with the creation of a new initiative within the SU called the Environmental Co-ordination Office of Students (ECOS), whose mandate is to seek out new eco-strategies and suggest methods for implementation. "The purposes for the conference," Hudema says, "are, number one, to generate interest [in ECOS] and hopefully get a lot of volunteers

in what will hopefully be a year-long effort at least, and that will be a continuing effort on the part of students on this campus. And number two, to get people to start questioning again, to bring the environment to the forefront again in people's minds."

### I'm on Ralph's team!

Of course, getting people to care about the environment can be a daunting task at best, which is why the SU spent nearly \$20,000 (U.S.) to bring in the big guns—everyone's favourite corporate watchdog, Ralph Nader. "The first day, we have Ralph Nader as our keynote speaker," Hudema explains. "The reason that we got Nader is that he's a fairly prominent environmentalist and

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## MEDIA JUNGLE



Insight into  
the type  
machine

By MINISTER FAUST

### Say Ahmed, somebody

One year after September 11, 2001, the fanatical devotion to G.O.D.—guns, oil and drug money—defies all the protestations about “decency” and “civilization” and “international law.” Since before the time of Caesar, power’s sole purpose has been its own magnification. And all the mythmaking and flags and corporate-political propaganda can’t make that reality disappear into a puff of CGI.

Enter 23-year-old political analyst Nafeez Ahmed, executive director of the Institute for Policy Research and Development and wunderkind researcher whose work on Afghanistan has been recommended as a resource by Harvard University’s Program on Humanitarian Policy and Conflict Research. His new book, *The War on Freedom: How and Why America Was Attacked September 11, 2001* (Media Messenger, \$19.95), is a painstaking indictment of the official 9-11 script, which demands we believe that the top global intelli-

gence apparatus couldn’t detect and prevent foreign killers with X-Acto knives from suicide-bombing the WTC and the Pentagon, the best-defended military installation in the world.

Ahmed’s case, while amply sourced, is a straightforward myth vs. reality exploration. No one knew, we were told, that planes could be used as bombs. Really? What about WWII Japanese pilots? Or the man who tried to ram a plane into Clinton’s White House? Or the U.S. intelligence agents investigating since 1995 Al-Qaeda’s “Project Bojinka,” a plan to drive planes into symbols of American might? How could U.S. authorities have consistently ignored warnings from allied intelligence services and no less notable a source than former KGB head, now Russian president, Vladimir Putin? Or ignore warnings that specified an attack on lower Manhattan’s financial district, or that specified September 11 as D-Day, the anniversary of the conviction of the 1993 WTC bomber?

Why were no planes scrambled from nearby Andrews Air Force base to protect the Pentagon or the White House, especially when New York had already been hit? When it would take 50 minutes after Flight 77 was hijacked for it to reach its target? Why scramble

planes from Langley Air Force Base two minutes before impact and 208 kilometres away, especially when Andrews is only 16 kilometres away?

Why has the Bush administration consistently blocked investigations into Saudi Arabia’s bin Laden family and their massive financial relationship with the Bush dynasty? Why has the American corporate press not investigated the conflict of interest of the Bush-Cheney-bin Laden family clique which stands to reap vast financial rewards from the prosecution of the

war and the building of the Afghan pipeline, a syringe into the heart of Asia to draw forth what may be the last great supplies of oil, worth untold billions?

“Apart from the fact that we know very well that the U.S. has been using Al-Qaeda in the Balkans [the Kosovo War], which obviously shows they are willing to use terrorists for their own agenda,” says Ahmed, “there

are other basic reasons for us to doubt the whole concept of a ‘war on terrorism.’ For example, the U.S. bombed Afghanistan and ended up killing up to 5,000 civilians. A ‘war on terrorism’ which terrorizes civilians is an oxymoron.”

What, then, of the Tony Blair line that 9-11 was an “attack on civilization”? “We then have to ask ourselves,” Ahmed replies, “What is this civilization that was attacked, in reality? Terrorism does not occur in a vacuum. This is not to justify terrorism, but if anyone wants to understand in a scientific way why terrorism takes place, we need to understand the basic psychological and social causes which create terrorists. And as we know, Osama bin Laden himself, who of course is a mass murderer, justifies his mass murder by saying that he wants the U.S. to stop propping up dictatorial Arab regimes. Stop occupy-

ing Saudi Arabia with U.S. troops. Stop sanctions on Iraq, which have killed 1.5 million civilians.

“But,” he continues, “what is clear is that this kind of insane, psychopathic terrorist is the direct result of a whole series of grievances based on a great deal of pain and suffering inflicted by U.S. policy in the Middle East. And that kind of consistent policy in Iraq, in Saudi Arabia, in dictatorial Arab regimes, has created this kind of persona of Osama bin Laden, who is willing to do the same kind of thing as the U.S.—to kill innocent civilians to get his way. Terrorism is the result of these social-psychological processes. An evil person such as bin Laden is the result of an evil climate which has unfortunately been created by U.S. policy.”

I point out to Ahmed that “insane” is a word routinely used in Western circles to prevent inquiry into the political, social and economic causes of horror and oppression. “I would agree,” he says. “To use the word ‘insane’ isn’t very scientific of me at all. Someone who’s insane, if they commit a murder, the sentence for their crime is diminished; they’re not entirely responsible for their actions. So using the term ‘insane’... It’s almost like an all-explanatory phrase, that we don’t have to look [for the real causes]. But there is a psychological problem here. Anyone who’s willing to kill civilians in this way, I think, has a psychological problem. What we need to do is connect his psychological mindset to very specific social, economic and political causes.”

Would that apply to U.S. officials as well, who, for instance, maintain an embargo on Iraq that (according to UNICEF) has caused around 500,000 “excess” infant deaths between 1991 and 1998—an average of around 5,200 each month?

“That,” Ahmed replies, “is the inevitable conclusion we would have to draw.”

Much of Ahmed’s work is archived at [mediamonitors.net](http://mediamonitors.net). Minister Faust will be running part two of his interview with Nafeez Ahmed on CJSR FM-88’s The Terrordome at 6 p.m. on Wednesday, September 18.

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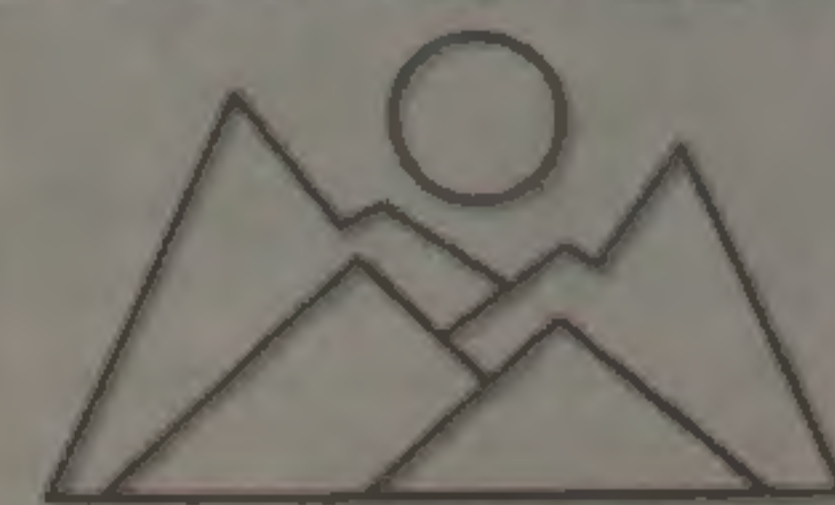
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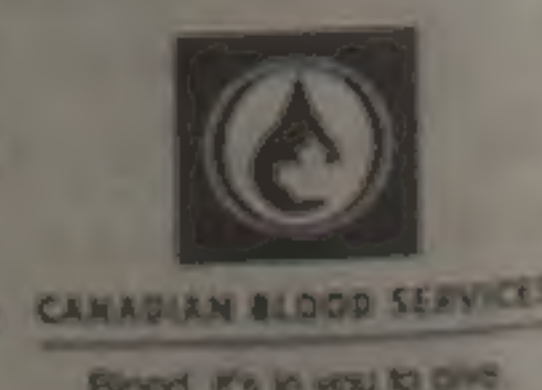
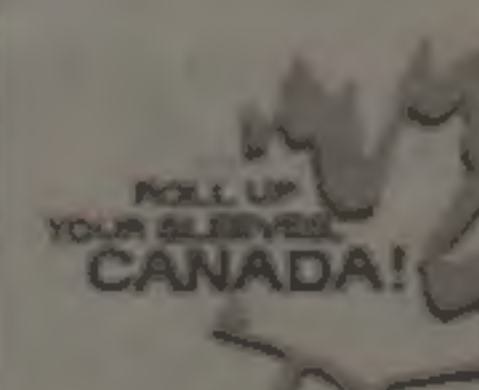
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# VUE NEWS

## KYOTO ACCORD

### ARK urges longer view of Kyoto

EDMONTON—It's been bumped off the front page of Canadian papers by the September 11 anniversary extravaganza and their hawkish coverage of an impending strike against Iraq, but the Kyoto accord firestorm ignited by Jean Chrétien hasn't been extinguished. In fact, the rise and fall of media and political fascination with the story simply mirrors our society's superficial reaction to the climate change deal: rather than treat it as an evolving long-term issue, we resort to daily play-by-play in an attempt to simplify complex questions we cannot yet understand.

"The question isn't whether we should do this," says Jan Triska, co-ordinator of an umbrella coalition called Albertans for Ratifying Kyoto (ARK). "It's when and exactly how. But that's just the subtext of the political debate we're hearing now in Alberta." In other words, Triska says, the global shift towards more sustainability and environmental sensitivity will be very gradual. But it's already underway. And the Kyoto accord, warts and all, is just part of the regulatory framework pushing us there.

The problem, according to Triska, is that the federal government hasn't been stressing the inevitability of Kyoto—or the opportunities it presents. Instead, it's been pulled into a head-to-head rhetorical battle by critics like Ralph Klein. Ottawa is being asked to make conclusive statements about job losses and economic changes when it doesn't know the answers yet, which in turn is hampering its ability to discuss what Canada (and Alberta) will be getting into if we sign the accord, the true benefits and costs lurking out there.

"I think the Alberta government is trying to push certain emotional buttons they know will work for some of the population of Alberta," Triska says about the anti-Kyoto campaign instigated by Klein after Chrétien's announcement that Canada will most likely ratify the treaty to reduce greenhouse gas emissions to six per cent below 1990 levels by 2012. "It's a classic example of a government that's on the defensive, that doesn't really have a strong case."

On top of the fundamental differences that invalidate any comparisons between Kyoto and the National Energy Policy, or the fact that consumers won't wake up to any dramatic changes in 2003 should Canada ratify, Triska points to the "individualized" reactions to the accord from various energy companies as proof that there's room to maneuver within new emissions regulations. Even though they're not endorsing the deal publicly, Triska says companies like Shell and BP are already positioning themselves to be leaders in the new renew-



able energy economy.

"There's money to be made in many, many aspects of this," he says. "That's what I'd like the opponents of Kyoto to realize: when you've got the growth of the alternative and energy industry, the growth of the marketplace for new technologies and retrofitting, you've got this huge driver for international trade." And Triska knows what he's talking about here; as an intern with Industry Canada in Calgary, he worked with environmental technology developers and analyzed the business opportunities associated with renewable energy. "The federal government has certainly done its homework," he says, adding that the Liberals have stressed that no region of Canada will be "unduly burdened" by the accord and will no doubt use a carrot as well as a stick, providing financial incentives as well as applying penalties.

Triska doesn't know if Kyoto will create 50,000 new jobs in Canada, as some supporters have proclaimed, or if it will cost 13,000 jobs in Alberta, as detractors have argued. Those figures, he says, are derived from premature economic models. What he does know is that oil companies won't instantaneously pull up their stakes and abandon the oilsands, that billions of dollars won't be poured into wind turbines or solar power overnight—and that an American invasion of Iraq will affect his price at the pumps much more than any climate change treaty. —DAN RUBINSTEIN

## ENVIRONMENT

### U.S. appoints fox to guard henhouse

WASHINGTON—Let's pretend for a minute that you're the president of the U.S. Ready? Got your little suit on? Okay, some guy walks into your office and applies for the job of implementing an environmental plan called the Healthy Forests Initiative. The problem is, he thinks that ecosystems are "an illusion"—and he wouldn't consider it

a great shame if some endangered species went extinct during his tenure. Would you give him a job?

Well, that's where you and Dubya differ, I guess, because last week George W. Bush appointed just such a man, Allan Fitzsimmons, to just such a position. Fitzsimmons, who holds a doctorate in geography, worked as a policy-setter for the interior and energy departments from 1983 to 1992, and since then has operated an environmental consulting firm called Balanced Resource Solutions in Woodbridge, Virginia.

To many, the appointment was baffling, but consider the purpose of the Healthy Forests Initiative. Currently, Bush's vision is to have logging companies thin the forests around communities to prevent the quick spread of forest fires in exchange for the right to harvest larger, commercially valuable trees. His plan would suspend environmental rules and make it harder for the public to sue to stop thinning work. And the best way to achieve this goal is to hire someone willing to discredit the existence of ecosystems and who values economic freedom over environmental responsibility. According to a 1993 article by Fitzsimmons published by the National Wilderness Institute, he feels that "ecosystem boundaries as reflected on maps are: (1) always artificial; (2) normally imprecise; and (3) usually nonexistent on the landscape." He adds that "federal ecosystem-based land management elevates protection of ecosystems above the benefits that come from economic land use—witness the Endangered Species Act."

Yeah, good point, Fitzsimmons—that Endangered Species Act has turned out to be nothing but trouble. —CHRIS BOUTET

## FINANCE

### Chirac endorses Tobin Tax

JOHANNESBURG—A new call for the implementation of the Tobin Tax—a levy on currency speculation—has

come from the least-expected of places: the halls of the French government.

French Prime Minister Jacques Chirac has expressed public support for the tax reform first floated by Nobel Prize winner James Tobin at the recent sustainability summit in South Africa. The tax of 0.1 per cent on money deals would be used in a global fund designed to aid Third World nations and environmental causes. Chirac claimed that if the tax were applied to the \$1.5 trillion in currency deals that occur on the global markets during an average business day, the fund would quickly raise the money needed to make a significant impact in aiding the Third World.

Profit margins on currency deals are very slight, so the tax rate would indeed have some effect on the money markets, and that's why Chirac's call comes at such a strange time. The euro, the standardized currency for all nations in the EU save the United Kingdom, has been trading strongly ever since the national currencies of the majority of EU member nations—including the franc—were abolished. The euro is helping EU economic strongholds Germany and France benefit more from currency speculation than any other nation.

The federal Liberals—who have pushed for wiping out the debt of African nations as the quickest fix to Third World poverty issues—have not responded to Chirac's call. But the federal NDP, fresh off the party's summit in New Brunswick, has already weighed in with its support for Chirac. "With his support for President Chirac and this global tax, the Prime Minister could help to establish a legacy of sanity and international development to global finance," said Saskatchewan-based MP and NDP leadership hopeful Lorne Nystrom.

If the Euro continues to skyrocket in value, underpinning the EU, not the United States, as the globe's economic driver, Chirac may be able to use France's new leverage to rally enough support for the tax. —STEVEN SANDOR

## VUEpoint

BY DAN RUBINSTEIN

### A day like any other?

On 7-16, the world changed. Post 5-23, everything has been different. And in the wake of 11-05, life has become infinitely more intense.

What happened on those dates? Beats me. But I'm sure that somebody, somewhere experienced something dramatic on July 16, May 23 and November 5. Somebody watched a relative die, somebody else gave birth to their first child, somebody had an epiphany while listening to a song on a mountaintop. I don't mean to belittle the significance of what happened last September 11; it's just that all this anniversary reminiscing—for an event that might as well have happened yesterday, because we're still dealing with its direct aftermath—is yet another reminder of North American egocentricity and arrogance.

As Mark Slouka points out in the cover story of the latest issue of *Harper's* (and countless others pointed out before him), last September's attacks on New York City and Washington weren't the worst thing that ever happened to the world. Not even close. "A horrible thing had occurred, certainly," Slouka writes. "And those directly affected by the tragedy (like the mother of the teenager killed in a traffic accident the afternoon of the 11th), deserved all of our compassion. But this was not London during the Blitz. Or Stalingrad in the winter of 1943. Or Sarajevo in 1994. Thousands of innocent people had died, true. But innocents had been dying for a while now—millions of them, mostly children, as quietly as the melting snow each and every year. Surely we didn't think that just because..."

Slouka argues that the United States—the city on the hill, the progenitor of manifest destiny, the country with a God-given right to rule the world—considers itself more important than any other nation. Its tragedies, therefore, are more meaningful than anything that happens to the people of Chechnya, of Bosnia, of Rwanda.

Fine, let them remember. Let them hold memorial after memorial, including a September 11 ceremony at the Lincoln Memorial in Washington, where the newly-minted champion of Fox's instant-pop-star show *American Idol* sang the national anthem from the same spot where Martin Luther King Jr. delivered his "I have a dream" speech.

But why are we blindly following? Why were there a slew of ceremonies in Edmonton? CNN's constant repetition of September 11 footage is of course predictable, melodramatic and patriotic, but why has CBC television and radio deluged Canadians with anniversary coverage devoid of the network's usually keen, critical eye?

9-11 was just a regular workday for me. I'm waiting for 11-05, 5-23 and 7-16. The reflection will be clearer then. ☺

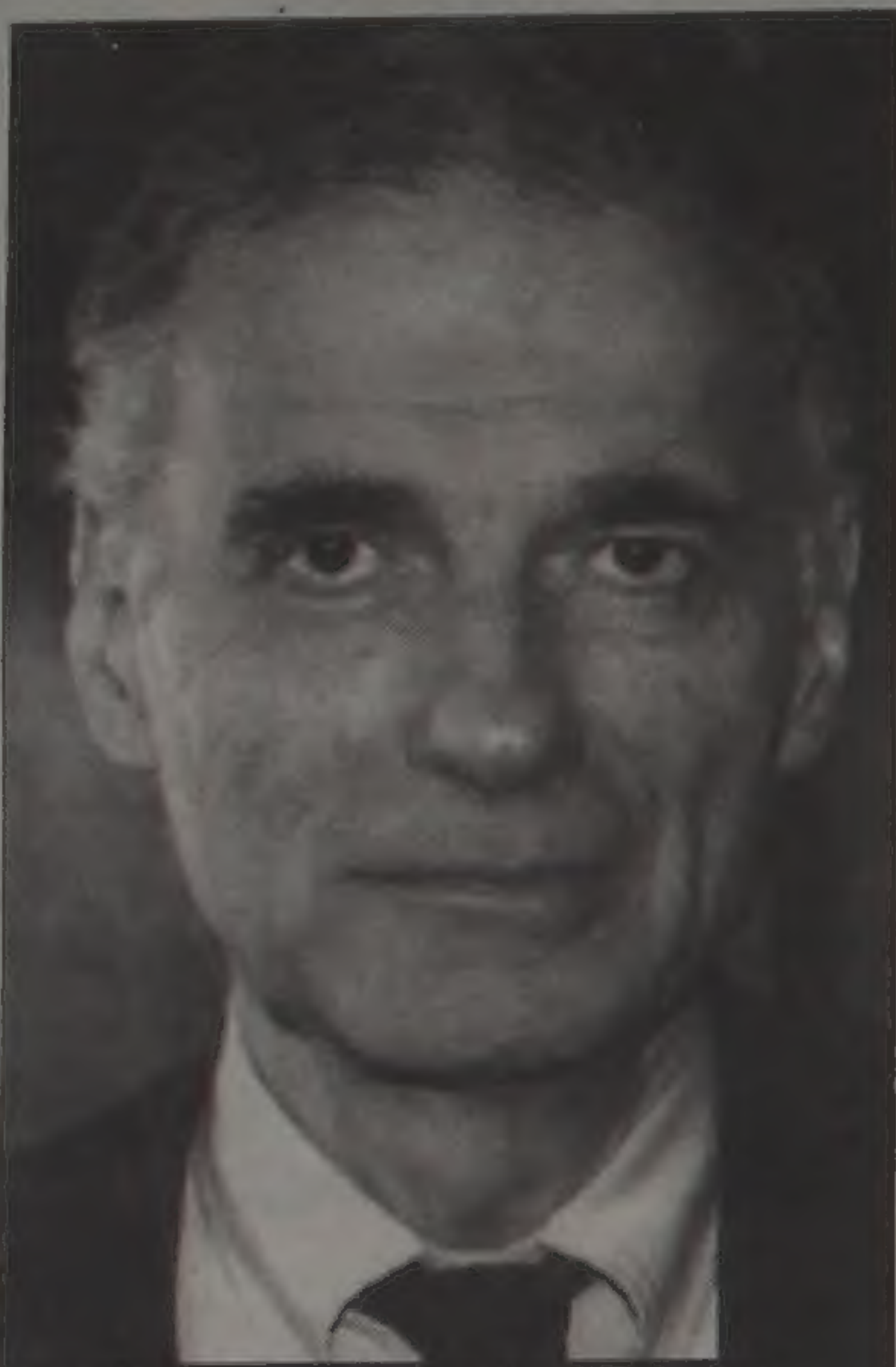


## Eco-conference

Continued from page 4

consumer advocate, and we thought that he would be a very good draw in terms of getting people interested again in environmental issues, bringing out a large portion of the campus community and getting them involved."

As well, the conference will offer a wide variety of panel discussions that boast some of the most awkward-and possibly explosive groupings of speakers you'll ever see. "We're trying to bring together a variety of different perspectives, from industry to NGO groups," says Hudema. "For instance, our Kyoto session has the province, the federal government and the Pembina Institute sitting down together, debating where we should stand on the Kyoto accord. Or our energy matters session, where they'll be talking about sustainable energy choices, will have [oil company] Shell Canada, some indigenous groups, NGO groups and labour all sitting together. That should be a real explosion." Hopefully, no pun was intended.



Ralph Nader: not just your father's consumer advocate.

those of you looking to save a few bucks may want to note that the deadline for course registration is Friday of next week. Who knows—you just might learn something.

"You should come to this conference," Hudema says, "because it's a unique opportunity to see one of the most prominent environmentalists and consumer advocates

## Cost-benefit analysis

Another bonus is the conference's relatively affordable price. "We're offering students a ticket price of \$8.50 [for just the Nader keynote]," Hudema says. "That's fairly reasonable. In addition to that, we've set up a subsidy pool of \$250 for anybody who can't afford \$8.50 to apply to and we can reduce your rate even further or even offer the ticket for free. We're just trying to make this as successful and affordable as we can." The fee for the general public is a bit steeper, however, so

in our history, and it's one of the first times that we're bringing industry and civil society groups together to come up with solutions themselves. I think it's going to be fun and informative."

In addition to Nader, the conference's other keynote speaker will be Howard Lyman, a sustainable agriculture advocate and the author of *Mad Cowboy: Plain Truth from the Cattle Rancher Who Won't Eat Meat*. For more information on ticket prices and the conference schedule, contact SU sustainability co-ordinator Bridget Haworth at 492-4236 or e-mail her at [bridget.haworth@su.ualberta.ca](mailto:bridget.haworth@su.ualberta.ca).

## TOM the DANCING BUG

BY RUBEN BOLLING

### THE OUTER REACHES OF PLOT TWISTS

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BUT WHAT IS IT?

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BUT WAIT! THE LIGHTING IS STILL CREEPY AND THE TONE IS SOMBER AND FOREBODING! WHY?

I'M A DISEMBODIED BRAIN BEING ELECTRONICALLY STIMULATED INTO BELIEVING IT'S A FORMERLY DELUDED POD-PERSON!

AHA! IT'S ALL COMING BACK TO ME!

BUT... COULD THERE BE YET ANOTHER STARTLING REVELATION? AH, IT'S OBVIOUS NOW--

I'M DEAD!

SHOCKING? YES, BUT NOW THIS GHOST-BRAIN MUST WAKE UP TO THE REALIZATION THAT ITS FALSE-REALITY SHOCKS WERE ACTUALLY MERE ILLUSIONS...!

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GOOD LORD! I'M FICTIONAL!

THE END?

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BY RICHARD BURNETT

# The pink Holocaust

It wasn't that long ago that I had the great privilege of interviewing a real hero, Gad Beck. As a young gay man during World War II, he became the leader of Chug Chaluzi—the Pioneer Group—which helped feed, shelter and transport more than 100 Jews as part of the Europe-wide resistance movement Hechaluz, the Pioneers.

But I have learned that for many, life in the German trenches was just as horrifying—especially if you were gay. Which is why I wanted to interview Montreal artist Peter Flinsch, who was born in Leipzig, Germany in 1920 and was conscripted into the German anti-aircraft artillery of the Luftwaffe in 1938.

By that time, of course, Germany's burgeoning gay movement embraced by the pre-Nazi Weimar Republic had been all but crushed. More than 100 gay bars and political organizations had been wiped out in Berlin and Himmler himself later boasted the

Nazis had killed a million gay men between 1938 and 1944. "I wanted to become an architect but you were obliged to do two years of military service," Flinsch tells me in the art-and plant-filled downtown Montreal apartment where he's lived for the last 32 years. "But as you know, the war started in 1939 and I was only released in 1945."

Flinsch, meanwhile, realized he was gay when he turned 18, during school before he was conscripted. But, like Gad Beck, he had to be extremely discreet because Paragraph 175 of the archaic German penal code empowered the Gestapo to round up all suspected faggots and imprison them in concentration camps. (It wasn't until 1998 that Germany pardoned the victims of Paragraph 175.)

"All these concepts today about gay identity did not exist back then," Flinsch explains. "The term homosexual was known, but when I myself approach my past, I have to try to forget the things we know now because it was different back then in Germany. You could not talk about [gay life] as we do today. We just did not talk about it."

That didn't save Flinsch, who was arrested after he was spotted embracing another man. "I was supposed to become an officer on January 1, 1943, and I was stationed in Berlin," he recalls. "The air raids were starting to get more heavy but Berlin was not destroyed yet. After a Christmas party, Christmas 1942, my friend and I embraced and kissed and we were seen by somebody from my unit. I was arrested. I was 22 years old and they told me the



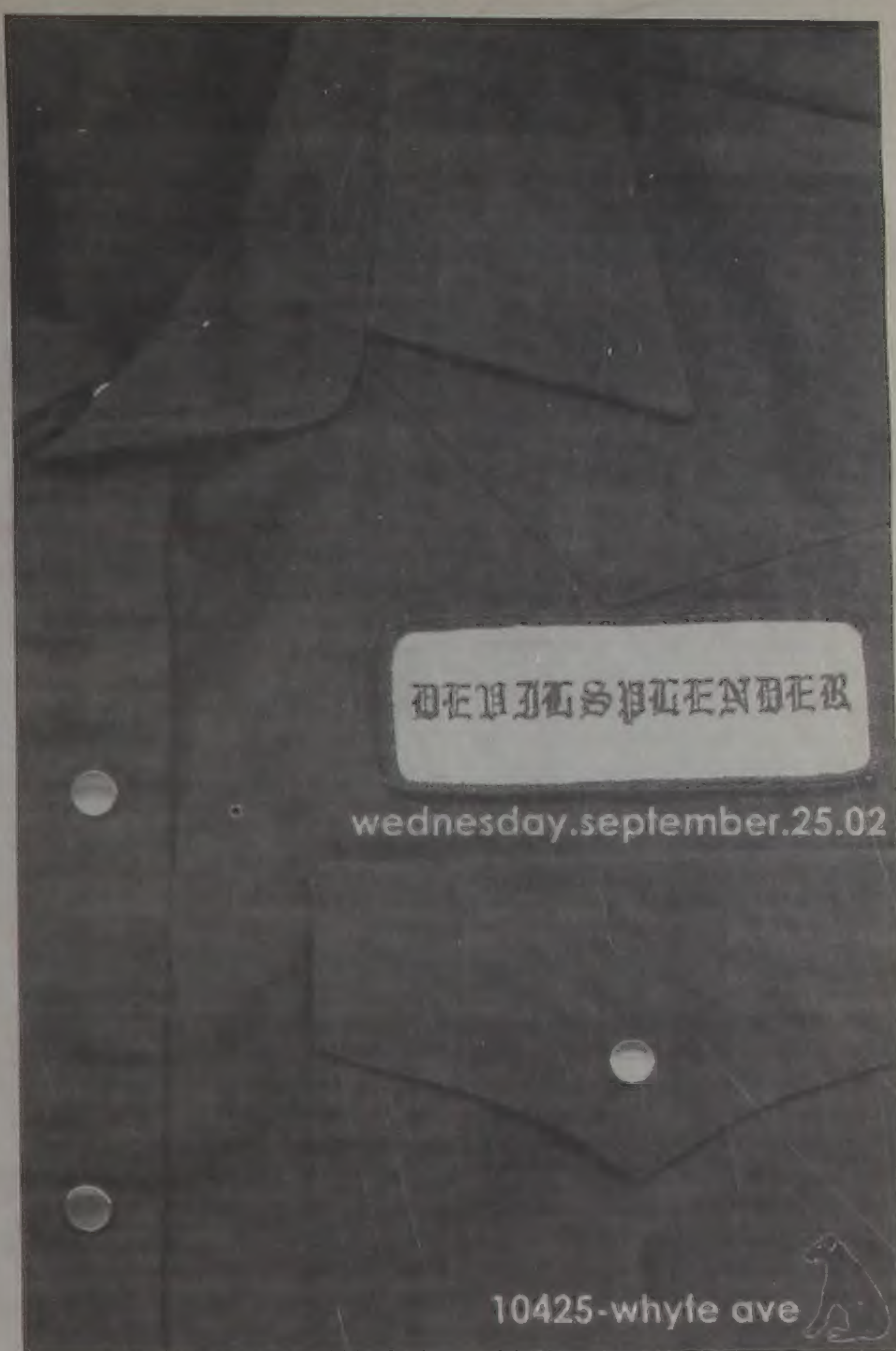
Peter Flinsch; ich bin ein gay Berliner

old trick: 'Admit your guilt and we'll be lenient.' So I fell for it and I was court-martialed."

Flinsch was sentenced to serve in a disciplinary unit composed of "criminals" whose job was to clear mines on the front lines. "It was a death command," he says softly. "I was not sent to the concentration camps. Only civilians were sent to the concentration camps. I was treated badly and broke down and was hospitalized. But my family stood behind me. Without my family I would not have survived."

Flinsch's parents remained in what would become East Germany after he moved to Paris, then Vancouver (where he co-founded the Vancouver Ballet) and then, in 1952, to Montreal, where he was a costume

SEE NEXT PAGE



# Animation

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# Cop, look and listen

Do citizens need police watchdog organizations like CopWatch?

By CHRIS BOUTET

If you've ever had a run-in with a police officer who was overly aggressive, needlessly intimidating or even violent in their approach to law enforcement, you know that the experience can leave you feeling confused and powerless. Few people understand the process by which a citizen can lodge a complaint against an officer, but even more people feel that complaining at all is useless—that the police are incapable of policing themselves. It's this sense of alienation from the law enforcement system that compelled Citizens for Peaceful Communities (CPC) to create the CopWatch program.

CopWatch is an initiative that allows ordinary citizens to oversee police behaviour in communities with a high incidence of police-citizen confrontation. The mandate of the project is to provide legal information to area residents and anyone being apprehended, to offer a forum for people to gain a better understanding of the relationship and dynamic between community residents and police officers, and to obtain video footage and documented reports of

police brutality if it occurs.

"The new generation of police officers seems to be more aggressive and more intimidating," says Chad Blackburn, a researcher with the Parkland Institute and the co-founder of CPC, "and frankly, these aren't the type of people that I would like to see on Edmonton's police force. I think there's a general lack of integrity and compassion

## news

that has to be reintegrated back into the new recruits."

### Chain, Batty

Another issue that concerns the CPC is the perceived lack of accountability that police officers face under the current structure. "The first chain in the link of the complaint process is the chief of police," says Blackburn. "And under his discretion, he can either pursue the complaint or dismiss it. What this basically amounts to is the police policing themselves. We find this very ineffective."

If a citizen feels that their complaint was inadequately handled by the Edmonton Police Service, they can always approach the Edmonton Police Commission, which is responsible for ensuring that internal investigations are handled fairly and accurately. "The Police Com-

mission is an independent body that is mandated by the Police Act, so its job or its duties are to prepare the budget yearly and it plays a large oversight role," explains Police Commission member and Ward 4 councillor Jane Batty. "It's sort of the buffer, I guess you could call it, between the city council and the police department itself, so they're an apolitical body."

### Plea-ing a cop

While Batty doesn't foresee any conflict evolving between the workings of the commission and the CPC, she is unsure what sort of role CopWatch could play in rectifying the issues it unearths. "What they're looking to do is a lot different from what we do, but I could certainly see some issues," she says. "I guess it never hurts to have another program... provided they're going out there for the right reasons."

"I think it would be easy," explains Blackburn, "to perceive the CopWatch program as a vigilante group, going out there to interfere with police activities, get involved in scuffles and whatnot, and that's definitely not what would happen. We plan to take on more of an observation role."

Dean Parthenis of the Edmonton Police Service's media relations department feels there isn't much need for an independent civilian oversight body, as the police com-

mission already has citizens on its board. "We have confidence in the police commission," he says. "We always ask people to bring up concerns to us if they have concerns about the way people are being dealt with by police, and there's plenty of opportunity for that.... But it's a great idea in its educational aspect. A lot of people out there aren't sure of how to go through the system and how to utilize the process.... This may be a new way to get the word out to people who may not have heard or had the opportunity to learn how the system works."

### CPC programming

The CopWatch program has yet to be formally organized, which Blackburn attributes largely to a lack of money and interested people. "[But] what's imperative at this point," he says, "is having an independent civilian oversight monitor, a body that's separate from city council, separate from the police commission and separate from the police services that would handle complaints of police misconduct in a nonpartisan and a non-conflicting manner, as it currently is."

If you're interested in the CopWatch program and would like to learn more about its mandate, visit [www.oxygensmith.com/~cpc](http://www.oxygensmith.com/~cpc) or contact Blackburn at the Parkland Institute at 492-8558. ☐

## \$3 Bill

Continued from previous page

and set designer for Radio-Canada for 33 years. Now Flinsch has solo exhibitions of his male physique paintings in art galleries in Toronto and Berlin, and at the ripe old age of 82 he's is currently drawing portraits of the dancers from Montreal's famed Les Ballets Jazz.

As for Berlin, the city he left almost 60 years ago, Flinsch recently spent a month there, returning home to Montreal just last week. "It was wonderful going to gay bars in Montreal [after the war] after what I'd been through in Germany," Flinsch says. "There was no gay life in Berlin back then, but there is now. But it's not as concentrated as Montreal. I must say, Montreal tops them all—it's concentrated, like headquarters."

"But you know, if you had told me when I was in prison that I would be sitting here talking to you about gay life 60 or 70 years later, I would not have believed it." ☐



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## Mind, Body & Soul

By **SIBYLLE  
PREUSCHAT**

### On the feet where you live

It's hard to be fancy-free when you're feeling foot-sore. And doctors estimate that 80 per cent of us bipeds are walking around with something going wrong in our foundations.

The ramifications can be severe. Even minimally misaligned or misused feet can develop painful bunions, corns and calluses, all of which can also cause a ripple effect upon your whole musculoskeletal structure. A few degrees of unwarranted torque in the foot translate to greater misalignment in the knees and hips, which in turn can lead to leg, back and even jaw problems. Leading-edge dentists now work in tandem with podiatrists to deal with recurring dental problems. If a person's feet aren't taken care of, they've found, the impact on the jaw moves teeth right back to the undesirable places they started.

Looking after your nether paws isn't so tough—it just requires a little respect. Don't be a fashion victim and squish your tootsies into too-tiny shoes. Over time your feet will deform, which isn't very beautiful at all. Save high heels for special occasions, unless you want to wear them for the rest of your life. Flaunting

your gams too often contracts your tendons, making flat shoes too painful to bear.

Here are some comments from a variety of experts on the subject of protecting your feet:

"The feet are the structural base of the human body, and improper care or use is going to give you numerous other health problems. High heels are not a person's best friends. All your weight has to be carried by your metatarsals, weight that the whole foot is supposed to carry. Most people who wear high heels tilt the pelvis forward to try to walk normally. That stresses the lower back and puts excessive stress on the kidneys. It'll also affect the lower thoracic, and the nerves that emanate from there go directly into the lower intestines and abdomen." —MATHIAS NAUTS, OSTEOPATH

"Bunions are inherited deformities of the big toe. Knowing there's a family history, you should get a prescribed orthotic, which maintains an ideal foot position. They cost about \$450 to \$650. Someone who can't afford that should try an arch support, which may eliminate some hyper-mobility of the foot. Corns and calluses are all reflections of pressure and irritation. They're probably secondary to a structural deformity, such as a hammer toe that rubs along the top of the shoe. Hammer toes and corns are easy to fix in the office under local." —JEFFREY

LIEBMAN, DOCTOR OF PODIATRIC MEDICINE

"You don't inherit a bunion, but you inherit a foot type that predisposes you to it. It's probably caused by several factors, including shoes, the surfaces we function on and genetics. If you squeeze a foot into something that's not in its natural shape, the foot will start to conform to that shape. You're going to bump and rub and damage. There's no instant cure when you cause all this damage. Birkenstocks offer good solid support, but for some body types they could cause injury. [They may not work for] people with shortened Achilles tendons or people with a very high, stiff arch." —ROBERT CHELIN, PRESIDENT, CANADIAN PODIATRIC MEDICAL ASSOCIATION

"A chiropractor should be examining the feet, knees and back at every visit, and adjust them if needed. Surgery should be the last resort. With bunions, the arch has collapsed and you're hitting the big toe, which develops a bony outgrowth. Podiatrists cut off the bony outgrowth. The chiropractic approach is to use orthotics after the surgery so the problem doesn't recur. Epsom salts foot soaks relax the foot muscles." —KATRINA KULHAY, CHIROPRACTOR/NUTRITIONIST

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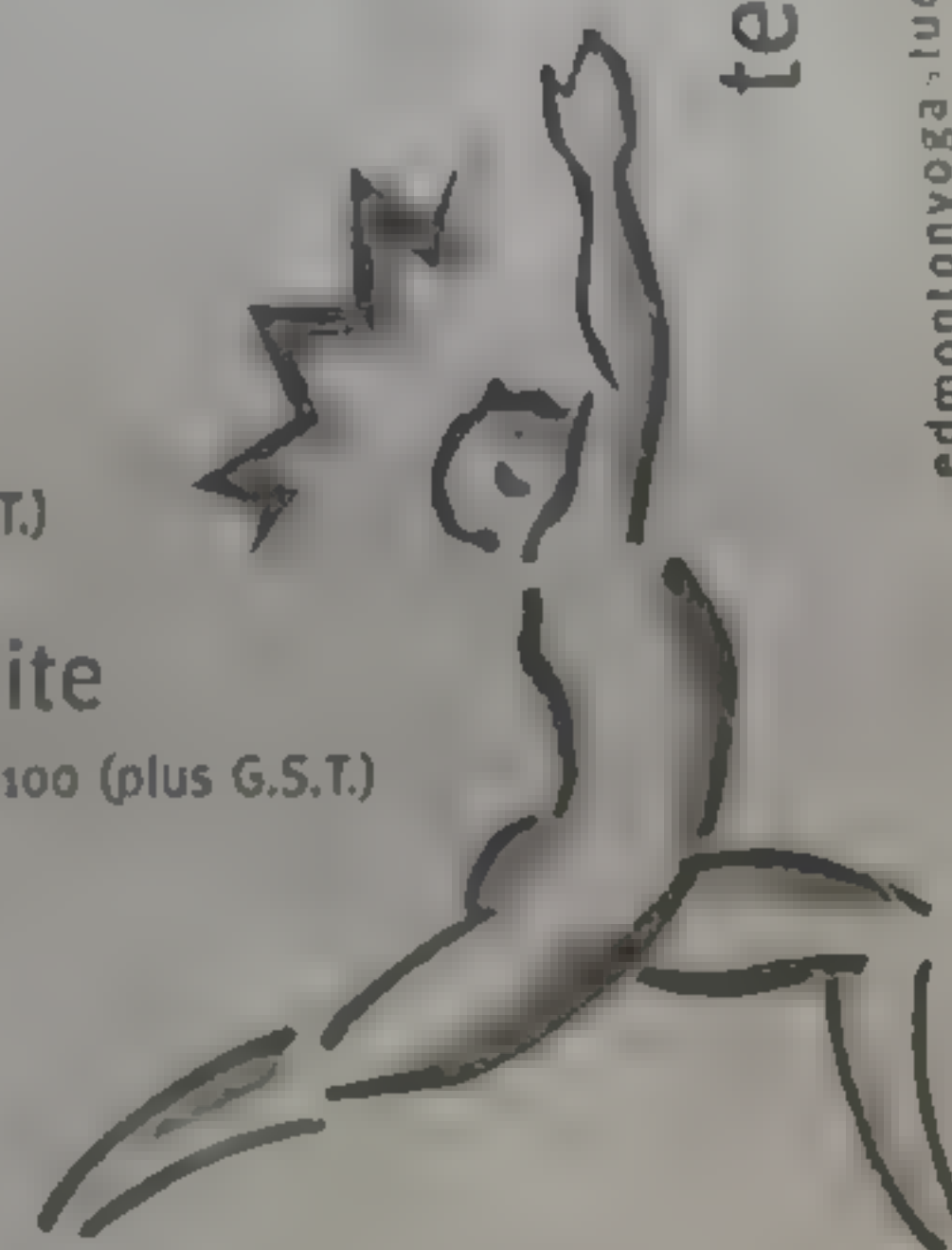
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# Fall girls

Dry your tears over the end of summer—autumn fashions are better than ever

BY JULIANN WILDING

**F**orget how much you're going to miss the sun. Forget that having beers on the patio became a steady pastime. Forget all those fun fire-pit parties in your friend's yard, going outside in the morning wearing next to nothing and still breaking a decent sweat, and how it was so hot you could wander around late at night with no jacket on. Soon you're going to be looking so fine that you won't need all that warm summer stuff to make you happy: good fashion (and not just cold weather) is on the horizon.

Designers across the globe must be coming out of their post-September 11 need for peace, love and innocence, because collections this autumn couldn't be more contrary in spirit. Colour, textures, fabrics—everything that makes good fashion so delicious—have never been this sinfully delectable and luxurious. Even the mainstream crap that I usually loathe is looking better than ever. But it shouldn't really be surprising that last season's earth-loving, hippie purist fashions have been exchanged for a moodier, darker, more sensual desire for glamour—after granola can only come gluttony.

You might even want to don a jacket early this year, because if you don't have three or four by Christmastime you'll be feeling (and looking) really far behind. Then again,

who doesn't want to indulge in silky-soft suede and super-smooth satin (which you can only wear in the fall, anyway), or in treated denim, tweed lined in sherpa, a sturdy wool pea-coat, thick gushy fur (be it real or faux) and fall's new favourite: velvety soft corduroy? Outerwear presents plenty for even the pickiest of connoisseurs—even I can't decide what I want right now. Let's see, I could get a bomber jacket with wool cuffs and a high, fur-lined collar. Or I could get an thin, ankle-sweeping leather coat with a big fluffy collar and a thick, comfy lining. Then there's a nice, thigh-skimming corduroy duffel coat.... See, I told you this was going to be difficult.

## style

A long jacket will be a practical purchase because you're also going to want to wear some really short miniskirts with some super-tall boots. Short skirts in everything from denim and corduroy to zipper-laden leather and jewel-encrusted lace are defying the weather all over the place, so don't let your bare thighs scare you out of a bold, sexy move—just get some wool tights or a long coat and you won't be the only one who's happy you made such a choice. Since boots are getting taller and taller, and some of them are even lined with fur to keep you warm, minis seem an almost too obvious next step. That said, knee-length ruffled skirts and bohemian-style ankle-length skirts are still showing up everywhere too—take them while they're here 'cause the post-raver hippie thing is going to die hard and fast, certainly before next spring comes around.

As far as accessories go, I need only say three words: hats, scarves, belts. Everything from floppy knit toques to fur with earflaps to oversized courier caps are emerging, and they're really cute. If you never believed that accessories matter, this is the season to open your mind. If you're a scarf wearer (and the only sensible thing to say is that yes, you are) don't even bother unless it's extremely long. You can also get inventive and make scarves out of old clothes you don't like anymore: sew a couple of sweater sleeves together, grab an old pair of pantlegs and wrap it on. But be careful. Last year I saw a girl who had gotten all crafty and ended up wrapping an entire sweater around her neck, with the body part out to one side and resting on her shoulder. I bet she never wore it again, but you gotta try these things out even if you look kind of dumb for a while, you know what I'm saying?

With belts you can't really go wrong—my favourites this season are the ones that are basically just fat chunks of leather, but the little skinny ones that you can wrap around your waist a couple of times are cool too. Really, you've just got to collect a whole lot of them so you can get a taste of everything. See—that's what this season is all about: indulgence, gluttony and supreme luxury. Don't feel bad; just go for it. You know you want to. ☺

Photos, concept, styling: Francis Tétrault • Hair, makeup, styling: Yuanita Klatt (Fuss-Art of Hair) • Model: Mabelle (Mode Models) • Location: Wahoo, Alberta • Clothing: Etzio, Le Chateau, Who Cares • Boots: Mayfair Shoes • Assistant: Chans





# Painting the town brown

It's an anything-goes fall fashion season, and yet brown is the hottest colour

BY JULIANN WILDING

As everything goes super-luxe and glam this fall, mixing textures, colours and patterns in a way that transforms your clothes into art—it's easy to go awry faced with so many options. But when it's on, it's a look so loaded with sex appeal, you might as well just start punching boys in the face.

There really isn't one "it" look right now; instead, there's an explosion of fabrics, colours and textures that are yours to put together into your own very particular mosaic. You can get inventive with the different fabrics you combine: lace is

being paired with fur and corduroy, satin with denim and suede, fur with other furs and leather. We're seeing appliques made from the same fabric as the body of the piece, ruffles and other trimming in tone-on-tone colours and puffed or shirred sleeves, cowl necks and wide bands of ribbing along the bottom, neck or sleeve of a garment.



Richly embroidered fabrics in seemingly antique patterns—which were beginning to emerge last season—add an element of bourgeois luxury to what might otherwise be an everyday outfit. But wear these fabrics sparingly—show off too much glitz when you're simply walking down the street and don't be surprised if people start throwing things at you or assume that you're rolling

on some hallucinogenic drug.

Not sure what colour your embroidered lace top, distressed leather vest or low-riding cords should be? Start investing in shades of brown now, before you're sick of seeing everyone else wearing it four months from now. Anything you would have bought in a white or pale colour for the spring, you should buy in brown for the winter, and that includes your knickers. Think about it: It matches everything, it's a warmer colour than last year's grays and charcoals and it's a nice alternative to black that can even be worn with black. If you don't think you can stand brown on full pieces, it's also showing up on trim or as a tint to otherwise coloured items. But good God, who doesn't like brown? I, for one, couldn't be happier that brown clothing is readily available for a change. It's unobtrusive and it looks good against any skin tone, so really there is no excuse. V



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Cord skirt - J. Lo (Etzo)  
Turtleneck sweater - Kenzo (Etzo)  
Boots - Blay (Mayfair Shoes)

## Major cords

Corduroy gives tired-old denim a run for its money in fall casuals

BY JULIANN WILDING

If you thought denim was the ultimate basic, this season think corduroy. Available in just as many colour varieties and far more diverse textures than denim, corduroy is autumn's answer to anything denim has ever done: it's showing up in every full piece imaginable, as well as providing the yummy details to already hot items of other fabrics.

I've always loved corduroy as an option for pants, but it used to be difficult to find it in more than one or two colours or styles. This year, however, we can all stock up—corduroy is available in every shade imaginable,

even with some of that fake age-processing that's so popular with jeans right now. I'm not sure yet how well that look translates to the soft, deeply-colored look of corduroy—some of the more bold mustache fading looks far too obvious compared to the way cords genuinely age. Regardless, cord pants can be everything from velvet-like cords so super-soft you can barely

### style

make out the individual stripes to the nearly plush wide-wale stripes that have a definite texture all their own.

If you can't decide on a colour, go for any shade of brown—although I feel like I hardly even need to say that because I'm already seeing it everywhere. (And I predicted it months ago, remember?) Cords used to be misguidedly associated only with grunge or alternative styles of dressing, because they were usually worn loose and baggy. But you should forget any preconceived notions you may have about the fabric these days, because high-end lines are pumping out tighter, chic-er cuts like crazy.

A lot of people don't realize that corduroy isn't its own fabric; it's made from cotton—cotton pile, to be exact. The soft look of corduroy is created by feeding very short, raw cotton fibres (that's the pile part) through a base fabric, which is also cotton. The stripes are created by alternately missing rows

of pile. (How they came up with such an unlikely-looking textile in the first place is a mystery to me—it was probably a mistake.) That's why cords wear out so much quicker than jeans or wool pants and get those weird flat patches in the crotch, bum and knees—the fibres actually unweave and fall out, leaving just a base of cotton which is usually very thin to begin with and goes threadbare in a matter of seconds. Tragically, there really isn't any way to keep cords from falling apart, other than ensuring that you have plenty of pants to go around.

Corduroy isn't only showing up as pants, though. There's a whole slew of beautiful cord jackets for fall, plus short cord dresses, cord miniskirts, cord schoolgirl skirts and cord hats. It's also being used a lot for details: collars, cuffs, trim... I've even seen cord shoes. The texture of corduroy is soft enough to be printed on, so we're also seeing floral corduroy, stripes of different colours, plaids and other patterns on top of the subtle stripes it already comes equipped with. Because of its unique texture, corduroy looks really good paired with other fabrics whether in the same garment or just the same outfit: cord with leather with suede, with denim, with thin cotton, with wool. If you want something a little richer than your average jeans, but so comfy they sink right into your bum and so soft you'll have everyone rubbing your thighs, try indulging in some cords. ☺

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By DENNIS LOY JOHNSON

**The guns of August**

Famously, August is that time of year when most people connected to the writing business take a month-long vacation. Psychiatrists are the other group known for an August shutdown—out to the coast they go, writers and editors and publishers together with the psychiatrists. Many see it as a good thing.

Whether it is or not, it's led to the longstanding impression that as a result of the shutdown, nothing ever happens in the book business during August. And at first glance, it would seem that, indeed, not much changed during August on the literary scene.

Take the *New Yorker* magazine, for example—it continued to put out issues with next to nothing in them by women. This despite the ruckus I raised at the beginning of the summer when I released a survey showing that less than a quarter of the magazine's bylines this year belonged to women, and most of those were for poems or staff-written reviews (and not, in other words, for

the magazine's front-end star features).

My sources tell me the magazine has been deluged with mail from angry women ever since. Meanwhile, David Remnick told *USA Today* that my survey showed that, as far as the number of women the *New Yorker* published was concerned, "it's clearly not enough." He promised, "It will change."

But Remnick hasn't kept his promise. Oh, there was one double issue in August that featured one of the year's higher ratios of women to men—nine writers out 24—but it was in a specialty issue dedicated to food, for God's sake. Back to the kitchen, ladies. (I suppose the baby issue will have a slightly higher than usual amount of female contributors too.) Meanwhile, the newest issue lists 13 pieces in the table of contents, and only three of them are written by women (and one's a poem, while another's a review).

Another promise broken during August—and a big one—was made by Jean-René Fourtou, CEO of the French conglomerate Vivendi Universal, who said he wouldn't sell off the company's publishing branch, Houghton Mifflin. He made the promise around August 4 in an e-mail to the head of his publishing unit, saying, as Steven Zeitchik reported in *Publishers Weekly*, that Houghton was "an essential part of the business and would not be sold." Then on August 19, Zeitchik notes, Fourtou "did an about-face" and "singled out the Boston publisher for an attempted sale."

Fourtou's predecessor, the recently-deposed Jean-Marie Messier, had bought Houghton for a stunning \$2.2 billion 14 months earlier. But one reason Messier was deposed was that he spent money like a college kid with his first credit card,

and now that he's gone, lo and behold, Vivendi is desperate for cash.

Another big prestigious old American publishing house, Simon and Schuster, became the centre of a bizarre story toward the end of the month when it was revealed in a front-page *New York Post* story that the publisher had been "duped" out of a \$500,000 advance by one of its authors. Michael Gambino, who said he was the grandson of Mafia kingpin Carlo Gambino (supposedly the model for *The Godfather*), had gotten the huge payment out of S&S for his novel *The Honored Society*, which was released last November. The publisher billed Gambino as "the highest-ranking mob member ever to record the innermost workings" of the Mafia.

Actuality, said the *Post* story (under the headline "Scambino"), Gambino was a "small-time con man" from Vegas named Michael Pellegrino. S&S now is suing Pellegrino and his representatives for fraud.

And finally, *Slate's* Timothy Noah served up one of the cattiest bits of gossip this summer when he noted a *New York Times* correction of a "Close Reader" column by Daphne Merkin. The column, "a literary travelogue of Israel," notes Noah, had eight fairly significant errors—titles, authors, awards and publication dates wrong.

A significant enough correction in itself—more errors than there were paragraphs, noted Noah. But, as he noted, Merkin is "a staff writer at the *New Yorker* best known for publishing a confessional essay about the raptures of being spanked." Thus, Noah postulated, the sizable correction, a public spanking as it were, "must have been deeply gratifying." ☺

**Ashes and diamonds**

*Poetry After 9-11* is a welcome antidote to wave of September 11 kitsch

By SUSANNAH  
BREDENKAMP

With a year gone by since September 11, we're seeing numerous elegiac offerings on television to commemorate the event and mourn the tragedy. We're all probably prepared for a good old-fashioned dose of American nationalism as well. So perhaps another book with the numerals 9/11 on the cover feels like the last thing we need.

Yet here it is. *Poetry After 9-11: An Anthology of New York Poets* is a thin volume, with a black-and-white picture of the unaltered Manhattan skyline on its cover. At first glance, the project seems potentially self-indulgent, maybe even maudlin. It certainly begs the question of what else could be said about that terrible event that hasn't been said already? There's something very different about this offering, though. As the title suggests, the anthology brings together poetry written only by poets residing in New York, and only work that was done after September 11. Such recognizable names as Eileen Myles, Stephen Dunn, David Lehman and Alicia Ostriker are collected here, and a diversity of styles, experiences and politics abound on these pages. (Full disclosure: the book was co-

edited by Dennis Loy Johnson, who writes *Vue Weekly's* biweekly books column MobyLives.) If poetry seems not the most critical response to the events of last September, the foreword by Susan Ostriker begs to differ. Poetry, it turns out, was the response of choice in Manhattan in the days and weeks that followed: "There were, in the immediate aftermath, poems everywhere. Walking around the city you would see them—stuck on light posts and phone stalls, plastered on the shelters at bus stops and the walls of subway stations.... Downtown, people scrawled poems in the ash that covered everything."

This is not a phenomenon that got any attention in the national media coverage last fall, but in New

York, Ostriker tells us, "A fire actually issued a statement: Thank you for the food and the blanket and the flowers but please—more poetry." But it did not. And what a beautiful image of mourning to contemplate: not the permanence of new domestic peace but retaliation... only poems scrawled in ash.

**What he said**

With characteristic New Yorker flair and a little more heart than is usually on display on Manhattan street corners, the poets in this anthology mourn their loved ones in just the altered city. From the large-scale response of Frank Lima ("Will we never sleep again") to a very personal, apolitical eulogy by Eileen Myles ("Hundreds of flowers outside as the world continues its impossible turning. We miss you") this is mourning without an agenda, without the image of the American flag or the fervor of patriotism.

But there is more here than New York mourning for itself and its own. In "What I Said," Norman Stock questions his own violent reaction "and then I said let's kill them" while Eliot Katz contextualizes the tragedy

"After years of U.S. missiles flying into outward shores, a decade after 100,000 Iraqis cruise missile'd to death under Father George/The war has now come home." The grace, the self-awareness, the impulse toward forgiveness exhibited in this volume is unlike anything we have been shown by the mass media as it greases the wheels of the war machine.

For those of us who cannot bear the thought of more "documentaries," more television "specials," more talk of heroes and orphans this volume provides an alternative. This month, as America again turns its eyes upon itself, and hours of prime-time entertainment are swallowed up in a wave of self-indulgence, turn off your television. Instead, consider opening this book of poetry on any random page and re-affirming your belief in the strength and beauty that people are capable of—under any circumstances. ☺

*Poetry After 9-11: An Anthology of New York Poets*  
Edited by Dennis Loy Johnson and  
Valerie Merians • Melville House  
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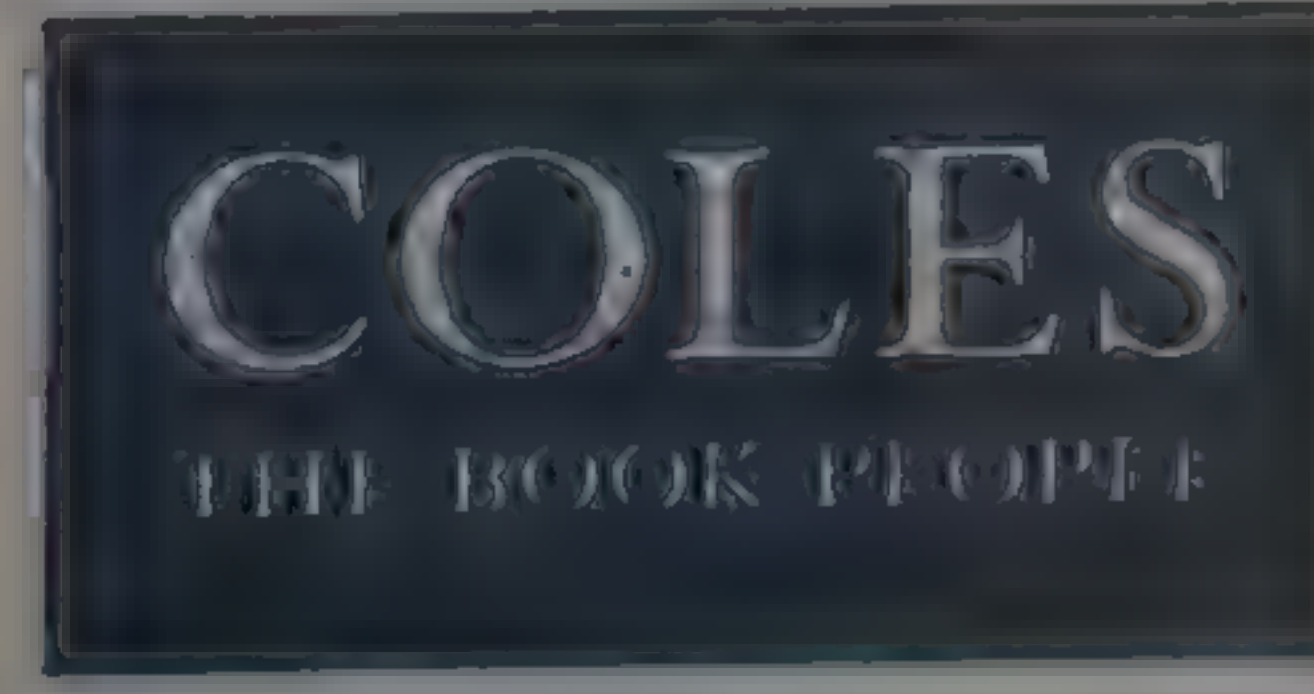
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**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd., 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$, dinner \$-\$\$ Non-smoking.

**Temptations Night Club** (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pastas and Caribbean cuisine via NJOY catering. \$

**Unheard of Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

**The Village Café** (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

**David's** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

**Franklin's Inn Dining Room** (2016 Sherwood Dr.,

Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

## EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 436-8267) Try the best East India has to offer. \$-\$\$

**Jalpur** (3005-66 St., 414-1600) A small establishment with great cuisine. \$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India. \$

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building, upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moskow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$.

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$-\$\$\$

## FRENCH CUISINE

**The Blue Pear** (10643 123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

**La Boheme** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**Three Musketeers** (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$ -

**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$-\$\$\$

**It's All Greek to Me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

**Koutouki Taverna** (10704-124 St., next to Roxy

Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

## IRISH PUB

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**Scruffy Murphy's Irish Pub** (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

## ITALIAN

**Allegro Italian Kitchen** (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

**Eastside Mario's** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingswood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$

**Itallix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$

**La Spiga** (10133-125 St., 482-3100) In the heart of High Street. \$\$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

**Piccolino Bistro** (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$

**Sicilian Pasta Kitchen** (12239 Jasper Ave., 488-3838, 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

## JAPANESE

**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$

**Kyoto** (10128-109 St., 420-1750; 8701-109 St., 414

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## DISH WEEKLY

Continued from previous page

6055) A varied selection of sushi & entrees. Try our tata-mi rooms. \$5

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$5

### KOREAN

**Korean Bul-Go-Gi** (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$5

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

### LEBANESE

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$5-\$55

**Sahara Sands** (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$5

### MALAYSIAN

**Tropika** (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$5

### MEDITERRANEAN

**Valentino's Restaurant** (Bourbon Street, West

Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$

### MEXICAN

**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

### MONGOLIAN

**The Mongolian Grill** (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$5

### PASTRY SHOP

**Alain Patisserie** (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

### PIZZA

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-55

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-55

**Pharos Pizza** (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

### PUBS

**Billy Budd's Lounge** (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a

large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$5

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$5

**Elephant & Castle** (3 locations: 103 St. & Whyte, Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single malt Scotch. Smoking in the lounge. \$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suite Hotel) Comfortable, cozy after-hours entertainment. '80s music at its very best Thur-Sat evenings. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Our 25+ custom martinis, 15+ single-malt Scotch selection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation. Non-smoking restaurant. \$-55

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Food, large servings and value for your money. Smoke pub fare. Sandwiches, wings, appetizers. \$

**Nicholby's** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3131) Edmonton's only Cambodian and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling; Wed: karaoke; Fri: Caribbean Night; Sat: Party Night. \$

**Red Fox Pub** (7230 Argyle Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes we'll have something to tempt your tastebuds! Daily specials also offered. \$-55

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) are open for lunch and dinner and fun all the time. Our specialty. Prices and fun can't be beat! Smoking. \$

**Yabbo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch! We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

### SEAFOOD

**Lighthouse Café** (7331-104 St., 433-0091; 5506 Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$5

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$55

### SPANISH

**La Tapa Restaurant & Tapa Bar** (10523-99 Ave, 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$5

### STEAK AND SEAFOOD

**Mirabelle's** (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choice include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$55

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$55

### STEAKHOUSE

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$5-\$55

**Yeoman's** (10030-107 St., 423-1511) The Beeleater steakhouse. Smoking in the lounge. \$5-\$55

### TAPAS

**Savoy** (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautiful simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$5

### THAI

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$5

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$55

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$55

**Krua Wjai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$5

**Thai Orchid Restaurant** (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$5

**Thai Valley Grill** (9403-98 Ave., 413-9556) Thai cuisine done to your liking by Sunita in the heart of Cloverdale. Nibble on Som Tum, savour wonderful Pad Thai and much more. You judge the quality. Enjoy your River Valley Evening dining from 4:30 on. Non-smoking. \$5-\$55

### UKRAINIAN

**Pyrogy House** (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

### VEGETARIAN

**Max's Light Cuisine** (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

**Veggie House** (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$5

### VIETNAMESE

**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

**Oriental Noodle House** (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

**Tran Tran** (1664 Bourbon St., WEA 440-0071) In the heart of WEA, great Vietnamese food. \$5

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**VUEWEEKLY**



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## EATing OUTside

Edmonton's Best Patio Guide



Photo by Mike Siet. Earl's Tin Palace, 10110-101 Ave. NW



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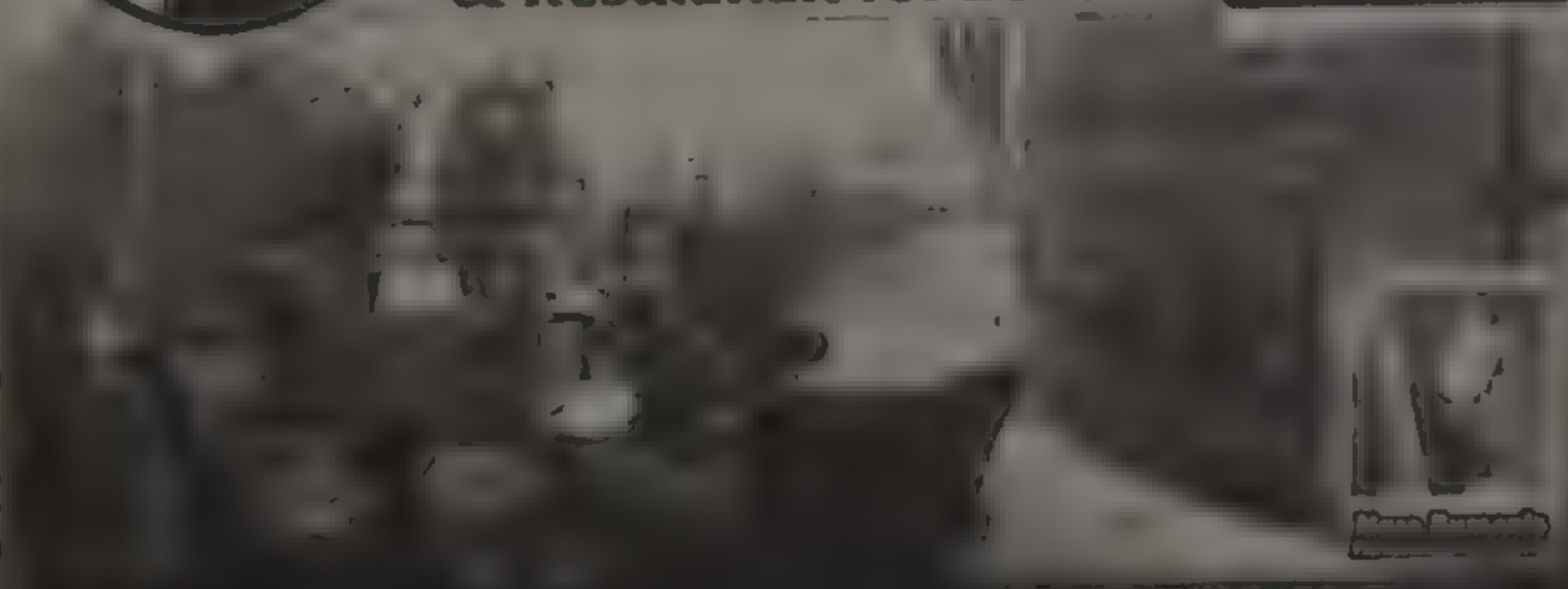
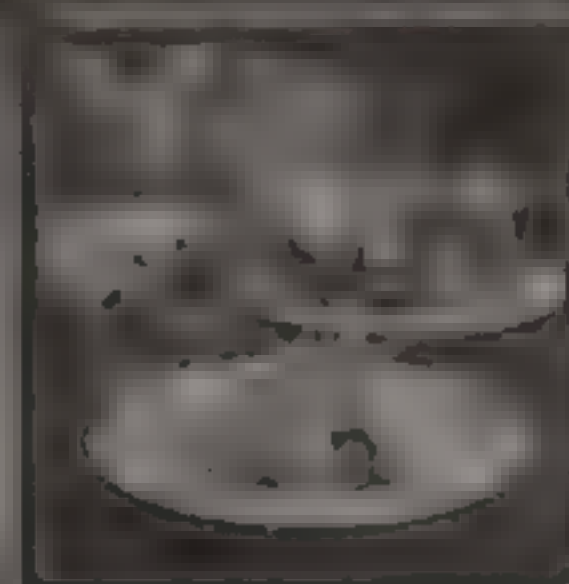
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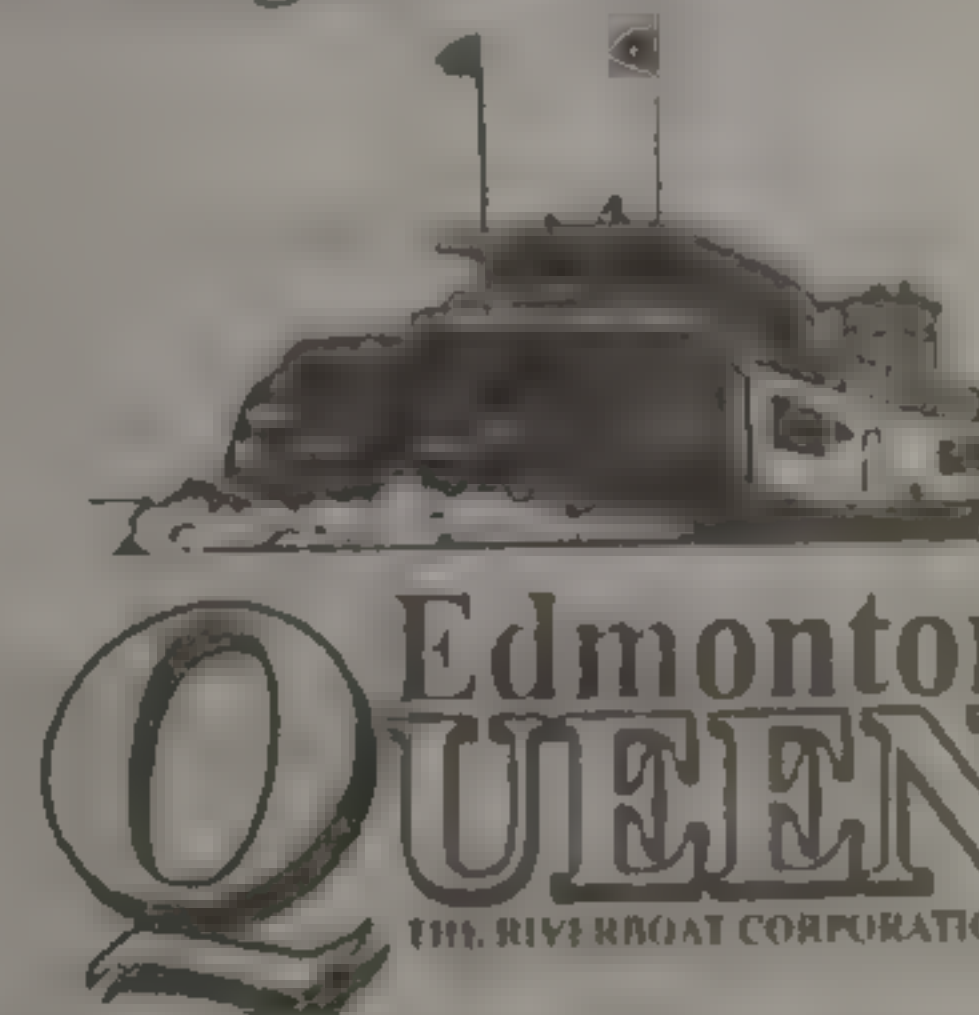


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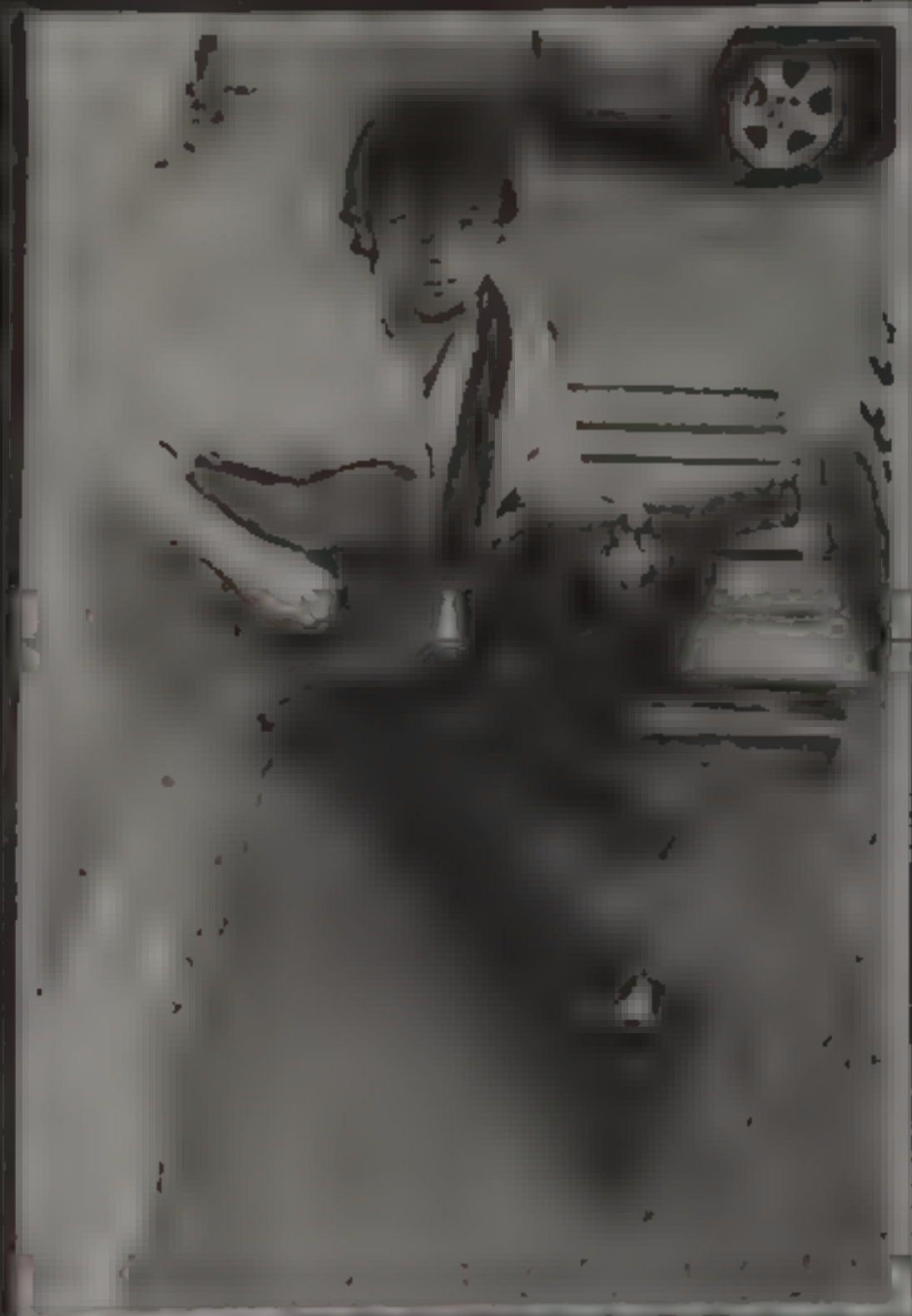
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## music



## The neverending Loree

*Buffalo* is a rock 'n' roll triumph for Greyhound Tragedy's Steve Loree

By JENNY FENIAK

Yesterday was a maze and tomorrow's a mystery, but today Steve Loree is celebrating the release of Greyhound Tragedy's third full-length album, *Buffalo*. For more than 15 years, Loree has kept his band evolving through member changes and side projects. But aside from singing, songwriting, guitar- and bass-playing, this musical mastermind has worked with local bands as a recording engineer and for the past month as an amateur carpenter while building his own studio downtown. Still, with *Buffalo* now generating nationwide radio attention and a fourth album nearly finished, Loree has no interest in stardom.

"I'm just Steve," he says. "This is what I do. If I just had people come and listen and get into [my music], it'd nice to be popular on that level, but being a rock star is dumb. I wouldn't want to be a rock 'n' roll star. Can you imagine being like Britney Spears? What a hassle. You'd have to get up early every day, be nice to people—that'd be terrible. What if you got caught smoking a doob?" He gasps. "It would be fun to go out and [be famous], I think, but that's not my goal. My goal is to write cool songs and record them and write more. What else am I

going to do? They give you free beer and they even pay ya."

Regardless of his wishes, all those band stickers he's left in bathrooms during his 19 trips coast to coast has helped Loree make a name for Greyhound Tragedy—and it's spread like wildfire. *Buffalo* was released on August 15 to Canadian radio stations, and within a few days Loree received phone calls and e-mails telling him the record was getting airplay. Last week the band was invited on air with Brandon Manitoba at 100.3 FM The Bear after sending a play copy to the station. "We're just

[FENIAK] rock

starting to track the record now and that's always kinda the fun part," says Loree. "It kind of makes you nervous, but it's neat that it's out there. I feel like I'm a kid again. This record is something I've always wanted to do, so I took my own sweet time and had fun with it."

**Buffalo escapes extinction**

*Buffalo* was in the works for almost two years and involved a host of bassists, including Loree himself. From the outset, Greyhound Tragedy has experienced lots of turnover—not unlike Spinal Tap, says Loree. Many members, such as John Arnott from the Lowest of the Low and the Doughboys' Peter Arsenault, stepped in for different shows and tours, but Loree kept shopping around for a solid fit. "It's kind of like having a different instrument, you know?" he says. "Like, you find

a guitar that you like and it sounds better." About nine months ago, Loree reunited with bassist John Phillips, who attended the same Calgary high school as Loree while Greyhound Tragedy was just starting out. "It's just finding the right person to make sure it all gelled right and finding someone who fit in," explains Loree, who's had Casey Rolseth playing drums the last four years. "John seems to be the right guy. He's doing an excellent job and he's really happy here. He played all the bass on the new record [*GT Speed Racer*] that we're going to put out after Christmas."

Loree grew up in a musical family with deep country roots that were reflected in his earlier albums, but *Buffalo* was a highly experimental project with much heavier "grind-core" influences. "I've always liked to play punk rock and rock 'n' roll," he says. "It's just more fun as the person I am." Supposedly, the band's anticipated 2003 album is along much the same lines and, according to Loree, even better than the last. "The record that we've been working on the last little while is just a straight-ahead kind of band record and it's got a live-r feel than *Buffalo* does," he says. "We're really trying hard to move ahead musically and to kinda stretch our limits and our bounds. Now that it's more like a creative team again, we have all this energy behind us and now we can do something with it. It's almost like a family." ☺

**Greyhound Tragedy**  
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## MUSIC NOTES



all about  
the local  
scene

By **PHIL DUPERRON**

### Uncas aweigh

**The Uncas Old Boys • Sidetrack Café • Thu-Sat, Sept 12-14** When you grow up in Uncas, Alberta, a tiny historic district near Elk Island Park, playing country music comes naturally. But when you're the youngest "old" boys this side of Lloydminster, your music gets souped up into a heel-stomping mix of new and old.

The Uncas Old Boys still have ties

to their rural homes, but they've moved on to the big city and are fast becoming Edmonton's newest alt-country upstarts. But these Old Boys have brought something fresh to the table. "All music is fusion," says guitarist John Carpenter (which is not only his name but his profession). "Growing up, country was unavoidable. It's more or less what we grew up playing." But in order to rebel against his parents like a good teenager, he was forced find something to annoy them with. "The only thing I could listen to that my dad hated was Black Sabbath," Carpenter says. "So I bought every album. He liked the Hendrix."

Don't worry—the Uncas Old Boys don't play countrified Ozzy, but they do belt out a diverse blend of distorted twang complete with lap steel and (recently) a banjo. Think Ween meets Wilco with songs containing references to Alberta icons like hicks, highways, pickups, sex... well, actually it's more like Sexsmith. They've also managed to dig up an impressive collection of rhinestone cowboy clothes from their secret cheesemine in cen-

tral Alberta. Here Carpenter says they find nonstop Wrangler jeans and good busted-up cowboy boots.

But not only do they look cool in their slick duds, but these boys are also multi-talented musicians. The five members switch up singing duties throughout their shows and change their core line-up to keep folks guessing. "We like to keep the stage show exciting by switching it around," says Futch Uncas, who normally plays bass but also sings drums and plays guitars depending on the song. "It keeps things fresh. It's the same as speeding things up and slowing it down. It keeps things lively. When someone else is singing, it sounds like a whole new band."

The Old Boys are currently slinging together a self-titled disc, but Uncas is quick to point out it's really only a double demo. They made the first half when the band first got together while the second half was recorded in a basement. "It's pretty raw," he says. "We've all really matured as players. It's perfect for what it is, but it's not as highly produced as we'd like. We rushed it a lot." It's a solid record.



Ani's new live double album contains over 2 hours of music, including 3 previously unrecorded songs plus 20 more standards (and some rarities) from every phase of her career, all performed with her 6-piece touring band. It's a combo of folk 'n' funk 'n' jazz only Ani could create!

## IN STORES NOW!



...that's already getting some... And it was good enough... to win a competition to... a video. They plan to film a clip... "Big City Sickness," a ditty about... life seen through the eyes of the... mall-town Old Boys.

# Life of the Hittest

**Somewonspit • With Loco • Stars**  
**Fri, Sept 13** For many bands just... arting out, three-chord punk isn't... first option—it's their only option... at was Somewonspit's situation... then they plugged in their guitars and... hunted the stage for the first time... more than three years ago. Lead... nger/guitarist Marcy Nielsen had... ed in bands before, but the rest of... crew were brand-new to the game... punk came naturally to them.

"You can play punk and suck and... when we first started—holy cow... we don't now." Once the band got... tled and learned how to play their... ments properly, though, change... sn't long in coming. A period of... experimentation began when guitarist... Michelle Giles decided to leave the... d—Nielsen says they tried every-... g from two lead singers to audition-... g "20,000" different guitarists but... nothing clicked. Eventually Giles came... k into the fold because she was... excited by the new material the band... was creating. This reunion, along with... addition of a bassist named Sara... has given them a heavier sound and a... sense of focus.

"It's closer to metal now," says... Nielsen, who's working on a fine arts... hopes to eventually teach painting. But... Nielsen says the time she spent offstage... left a void in her life. "I'd go to shows,"... recalls, "and be like, 'Uuunhh, I... want to play.' We wanted to play forev-... and when we finally did I was so... red." That will probably come as a... prise to anyone who's seen the tall... tooed rocker snarling into a micro-... one as if nothing in the world could... ghten her. "It was hard to breathe... d sing for the first five songs," she... fesses, "until I just relaxed and... embered what I was doing."

Nielsen has also been busy with a... er drill helping local producer Steve... e put the finishing touches on his... recording studio. Loree recorded... band's demo a couple years ago... d will be working with the girls again... record a couple tracks for the... coming *Project Infinity* punk compila-... s well as a new disc that will... the whole world to experience... new and improved Somewonspit.

# Age against the machine

**Laura Langstaff (CD release**  
**Edmonton Queen • Sat,**  
**Sept 14** Laura Langstaff's musical... er took a long time to really get... . Some of the songs on her... ut disc *Summer Sage* have been... her head since the 1970s but... took several important detours... e they could emerge. In 1976 her... a was born with disabilities... g her to focus on him until he... up, an experience that inspired... ong crusade for "equal citizen-... for Metis and aboriginal people... disabilities." When Mischa was... Langstaff says, "I made a com-



Oh! This is Hulk! Hi-Phonics have puny factory! Puny factory make Hi-Phonics CD late for puny humans to buy. Hi-Phonics make album called Belled By Gamma Rays, and it should make band huge. But now Hi-Phonics have CD and want to have a party, so they have a party at the Rev Cabaret on Saturday and they will play punk rock that will smash you up! DJs Instigate and Slacks will spin records before Hi-Phonics. Hoik like Hi-Phonics. Hi-Phonics smash!

mitment to my creator not to become an aboriginal statistic." Ever since then, she has followed a path of education, self-sufficiency and activism for native rights that has allowed her to move in some impressive circles. "I made a covenant with the creator," she says, "that if I did all that, then my music would be blessed."

It seems to have worked. Although she's a relative newcomer in the music world, she's had some high-profile gigs including the Toronto stopover of the Lilith Fair tour and a gala at Rideau Hall for Governor-General Adrienne Clarkson. In fact, she was in Ottawa last year during the September 11 terrorist attacks, recording *Summer Sage* at Heaven's Radio Studio an hour outside of the nation's capital. The tragedy prompted her to delay the record, she says, because she didn't feel it would be right "to stand up and say, 'Look at me.'" She went on to change some of the songs on the disc to reflect her own healing process as she dealt with Ottawa's heightened security measures and the widespread fear over anthrax outbreaks.

Because she walks two paths with her activism and her music, it's often hard for Langstaff to separate the two pursuits. But she doesn't focus on the negative aspects of life with her traditional Metis folk music. The fiddle and guitar accompanying her voice transcend depression and pain instead of dwelling on it. "The point I'm trying to convey is life is life, so you better deal with it," she says. "My goal is to just live life, not to miss it or to shy away from the pain because then you might miss something. You have to be able to endure with joy. I have a feeling people are going to have to be able to do that in the coming events in man's history."

Tickets for Langstaff's show on the Edmonton Queen this Saturday are available by calling 462-5765.

# Brothers gonna work it out

**Soledad Brothers • With the Dras-**  
**tles • New City Likwld Lounge •**  
**Wed, Sept 18** Johnny Walker is a brave man. He takes his life in his own hands as he juggles a cell phone to do this interview while driving the maze-like highways of Los Angeles. But then

again, he's a Soledad Brother—what does he have to fear?

These "brothers" might be a three-piece blues/rock outfit from Ohio, but they draw their name from a violent chapter in the history of American infamy. In 1970, the original Soledad Brothers were African-Americans serving time in California's maximum-security Soledad Prison. ("Soledad" is Spanish for "solitude," by the way, not "hipster.") One particular inmate, George Jackson, became an antihero after his younger brother Jonathan was gunned down while trying to kidnap a judge (who was also killed along with three other inmates) in a bid for his brothers' freedom. Jackson later wrote a couple of books from jail before being shot by guards in San Quentin. He was immortalized in the Bob Dylan song "They Shot George Jackson Down."

Walker became familiar with the brothers' story through a John Lee Hooker song and later read about them. While the original Soledad Brothers were despised by most white, middle-class Americans, he dug their Jesse James appeal. "I thought they were pretty cool," he says, so he and drummer Ben Swank plucked the name from obscurity and made it their own. They released a self-titled disc on Estrus Records, then added saxophonist/guitarist Oliver Henry to fill out their sound for their second coming *Steal Your Soul and Dare Your Spirit to Move*, earlier this year. It was produced with the help of Jack White, whose own minimalist rock act the White Stripes needs no introduction. Walker hopes that, with the Stripes so hot right now, the world may finally be ready to embrace the Soledad Brothers.

"It's fun music," he says. "It's not superficial. You can't really fake it. It has virtue. It's very honest music, and honesty is one of my favourite virtues." It seems as though hard work is another virtue Walker prizes—he recently graduated from medical school, sacrificing everything else in his life for music and school. So far he's only a practising doctor of the blues but he's keeping his options open. "If music is good to me in the next six months," he says, "maybe I'll stick to that. It's always nice to have a Plan B." ☐

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## ALTERNATIVE

**NEW CITY LIKWID LOUNGE** 10161/57-112 St., 413-4578. FRI 13: Greyhound Tragedy (CD release celebration), The Krazy 8s, The Ben Spencer Band. SAT 14: The Spinoffs. MON 16: Sectorseven, 10 Second Epic. WED 18: Soledad Brothers, The Drastics. FRI 20: Blurtonia, Hot Hot Heat. Nasty On. SAT 21: Troubleman, Kepler, Snailhouse.

**REV** 10030-102 St., 423-7820. FRI 13 (9pm door): The Lowest of the Low, Greg MacPherson. TIX \$15 adv. @ Blackbyrd, Listen, Freecloud, Rev. SAT 14: Hi-Phonics (CD release party), Brett Miles. TIX \$10 @ door. FRI 20: A Moonlight Jam: Fundraiser concert and dance presented by Global Visions Festival Society. Almost Leather Band, Anna Beaumont, Bill Bourne, Paul Bromley, Delia, Flamenco En Vivo, John Gorham, Mike McDonald, Terry Morrison, Prairie Soul. SAT 21: Jay Farrar, Jody Sherkarek, Gavin Dunn.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND GILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover.

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. SUN 15: House Party Blues Band. MON 16-SAT 21: Taxi. SUN 22: House Party Blues Band.

**CAPITOL HILL PUB** Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 13-SAT 14: Daddy Longlegs.

**CLIFF CLAYVIN'S RESTAURANT AND PUB** 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.

**DUSTERS** 6402-118 Ave., 474-5554. •Every THU: Open stage w/ Juke Joint.

**EDMONTON QUEEN RIVERBOAT** 424-BOAT (2628), 462-5765. SAT 14 (9pm-1am): Laura Langstaff (Metis folk).

**END ZONE** 8604-112 Ave., 413-7575. SAT 14 (10pm-2am): Mr. Lucky (blues, boogie, R&B).

**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites. THU 5: Screwtape Lewis. THU 12: The Dilettantes. THU 19: Water Down Blues Band.

**FLYBAR** 10314-104 St., 421-0992. •Every MON (9pm-12): Open stage.

**L.B.'S COUNTRY PUB** 23, Akins Dr., St. Albert, 460-9100. FRI 20-SAT 21 (9:30-2am): Mr. Lucky (blues, boogie, R&B). No cover.

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. •Every MON: Industry night with music by The Suchy Sisters. No cover. •Every WED (9:30pm): Chris Wynters from Captain Tractor. No cover.

**SCRUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every Thu (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All-ages event, kids welcome. No cover. •Every SUN (8pm): Sunday Night Live: Punchline Scramble! The Comedy Game Show. THU 12-SAT 14 (10pm): Uncas Old Boys (alt country). \$6 cover. SUN 15 (8pm): Sunday Night Live: Matthew's Grin, Punchline Scramble, DJ Dudeman. \$6 cover. MON 16-TUE 17 (9:30pm): Samsara (funk 'n' reggae). No cover. WED 18-THU 19

(9:30pm): McGnarley's Rant (Celtic Wed no cover. Thu \$4 cover. FRI 20 (10pm): The Northern Pikes, Retro \$8 cover. SUN 22 (8pm): Sunday Night Live: Superhoney, Punchline Scramble, Dudeman. \$6 cover.

**ST THOMAS CAFÉ** 44 St Thomas St. 458-8225. •First THU (7:30-11:00pm): Acoustic open stage hosted by Penny and Jim Malmberg. •Every FRI: Jazz Night.

**SUGARBOWL CAFÉ AND BAR** 10 Ave., 433-8369. •Every 2nd Sun (2-5pm): PROxyBOY (live chill-out electronica). •Every Sun (8:30pm): Brett Miles presents: Rise. Inspirational instrumentals (pass the hat).

**TIM'S GRILL** 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier. FRI 13 (9:30pm): Mike Sadava. No cover.

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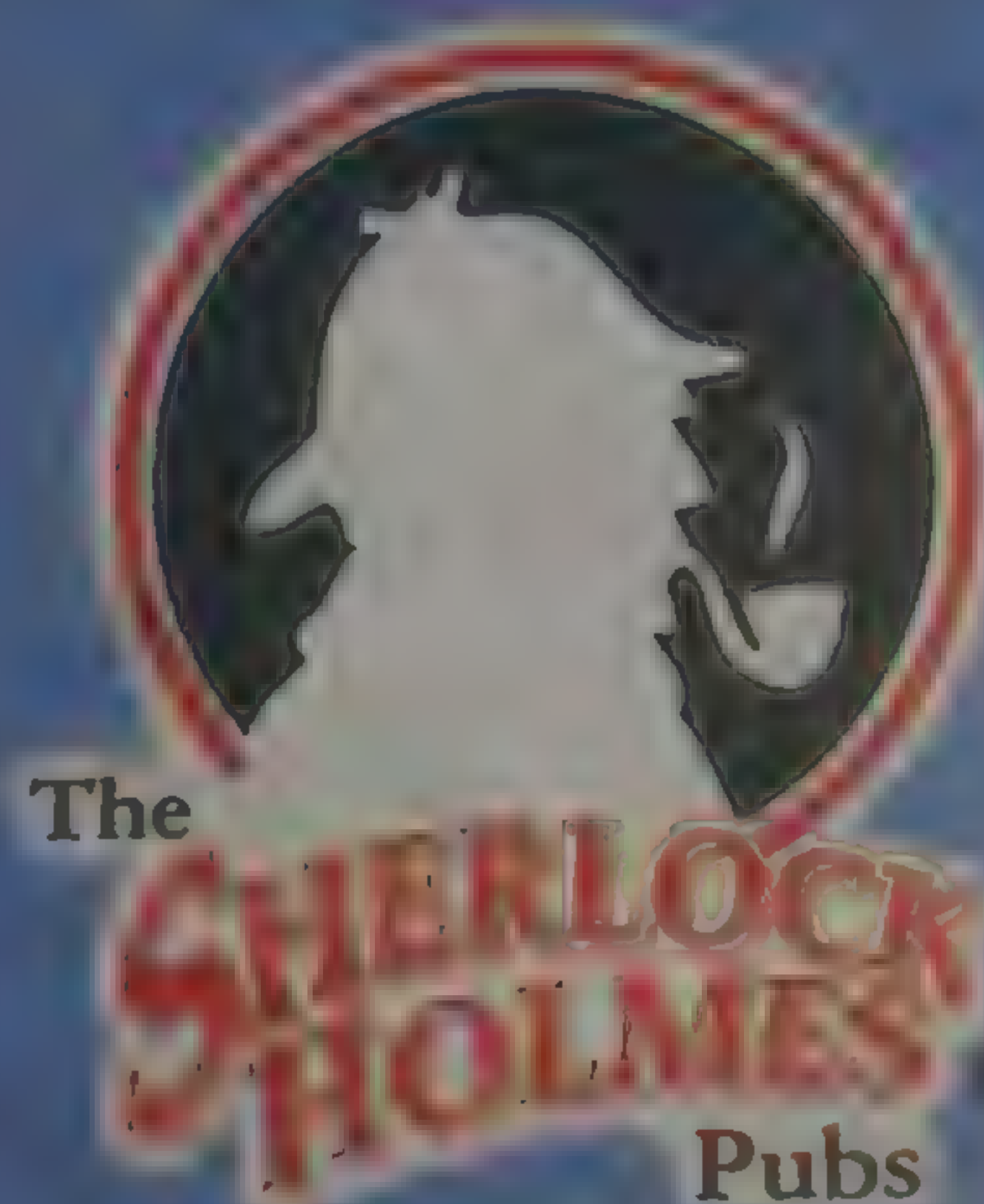
**SHERLOCK HOLMES ON WHYTE**  
10341-82 Ave., 433-9676. • Every THU and SAT: Celtic night. FRI 13-SAT 14: Boom Boom Kings. FRI 20-SAT 21: Richard Blaze.

## POP AND ROCK

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 12: National Bodybuilding fundraiser. FRI 13-SAT 14: Firewater. \$5 cover. THU 19 (9pm): K-O.S. \$5 cover. FRI 20-SAT 21: Matthew's Grin. \$5 cover.



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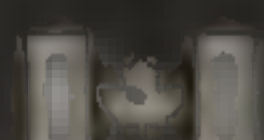
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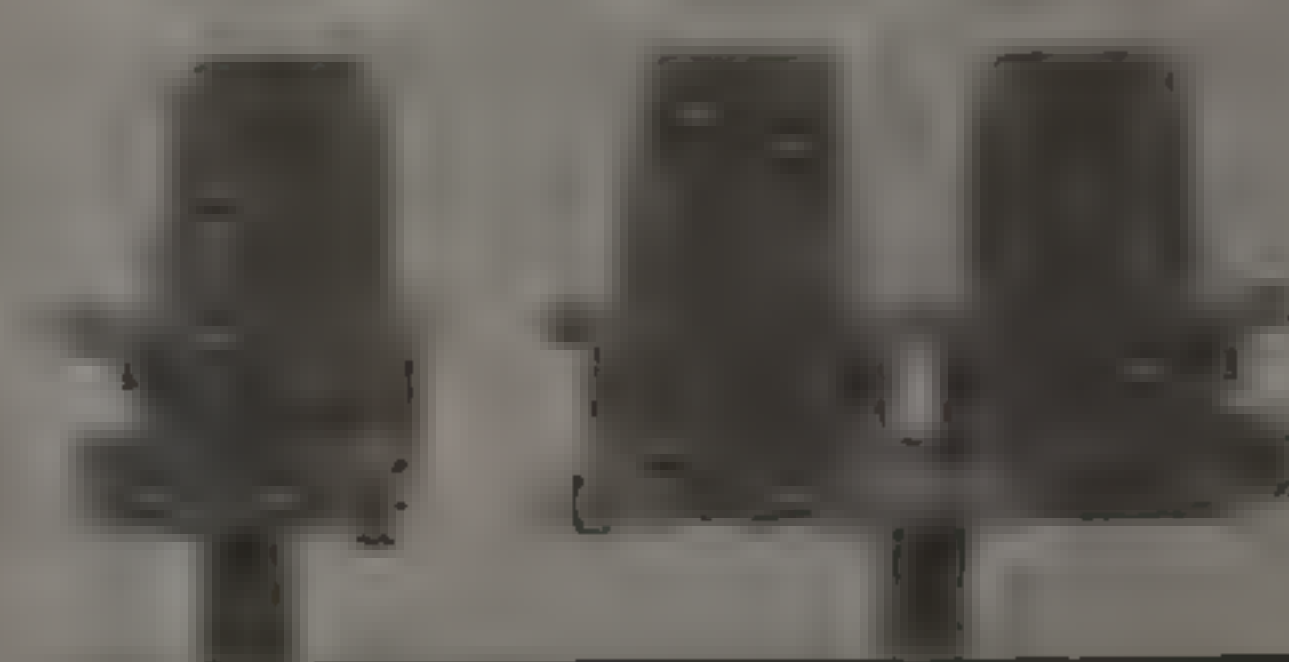
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the new music  
DAVE JOHNSTON

onically enough, the Lowest of the Low are actually feeling quite good about things right now. As he sits on a cellphone as the group's rumbles down the TransCanada way, Ron Hawkins expresses his excitement about the rebirth of the Low, considered by many as one of the most important musical teams to ever come down that asphalt ribbon.

Every time we drive this way, it's more interesting," Hawkins explains, no doubt staring at yet another open expanse of the Canadian Shield. But his fellow passengers are people he considers family, and the long hours traveling from gig to gig don't seem like the chore they once might.

Once upon a time, the foursome of Hawkins, bassist John Arnott,

drummer David  
Alexander and guitar-  
ist Stephen  
Lemieux couldn't

find the sight of each other. The mixed response to their second album, 1993's *Hallucigenia*, coupled with a growing list of personal problems, shattered the group. Then, almost overnight, the Low became a cult symbol of Canuck pop perfection, spawning a parade of other bands hoping to hit the same songwriting and performing heights as the Toronto quartet.

After years of individual projects, the four reunited in 2000 at the insistence of their former manager and a doctor. When they met that fateful afternoon for lunch, the four members realized that there was a lot of brotherly love between them and their personal issues became water under the bridge. The fun they had together during their reunion tour last year confirmed the feeling. "We finally thought at the time that it would be a good chance to say good-bye properly, or at least break up on a good note. But we ended up feeling something more when we got out there," Hawkins grins. "Now that things are good, a lot of things that were roadblocks in the past are gone. It opens up a lot of possibilities. We can make really great music together and we feel really great doing it."

## Shakespeare is loved

The group's bond with its fans appears to be just as strong. Last year, the Low's debut album *Shakespeare on Ice*—released a decade earlier—topped up the ranks of the *Chart* line poll of the 100 greatest Canadian albums of all time, from #1 to #6. Coupled with the overwhelmingly warm reception to their second live album, *Nothing Short of a Low*, which also features a number of new tracks, the band's renaissance appears to be far from a fluke.

It's a testimony to the fact that



Lowest of the Low

we've made music with some legs," states Hawkins. "There's a lot invested in the band as far as emotion, and I'm humble enough to say that it does take a person a long time to realize what they have and to appreciate what they're a part of. There is something that happens when we get onstage that makes you realize that the band is more than the sum

of its parts. When you get angry with each other and break up, you lose sight of that. You need to be taught that lesson, and few people get to come back and get a chance to appreciate that."

Hawkins says the band hopes to have a new album in stores by early

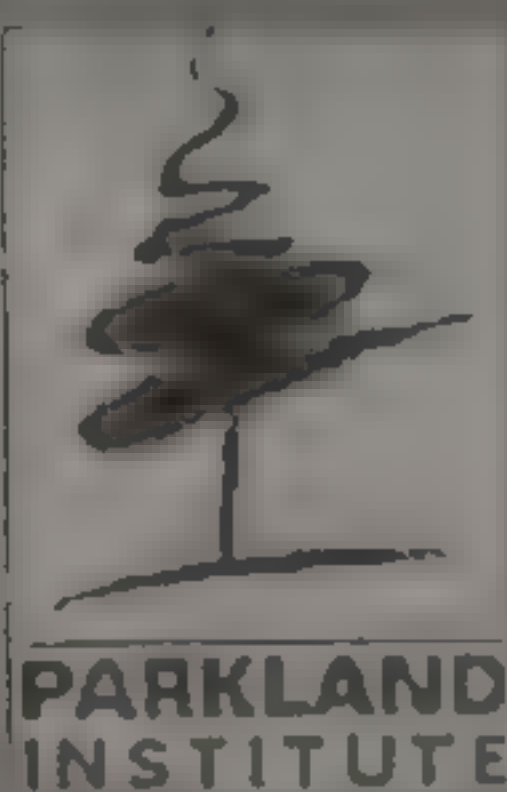
next year, but the rebirth has already exacted a price—they parted ways with Arnott and their original manager after the reunion tour ended. "We had different ideas about how to move forward," Hawkins says simply, adding that they've welcomed new bassist Dylan Parker and Rusty Nail mouth-harpist Lawrence Nickel into the fold.

## Free's company

Not content with reinventing their stage line-up, the band has also redeveloped their live show, inviting along Toronto visual artists the Free Thought Project to provide an ever-

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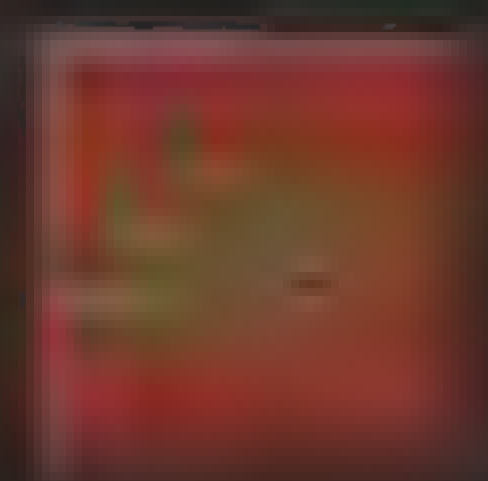




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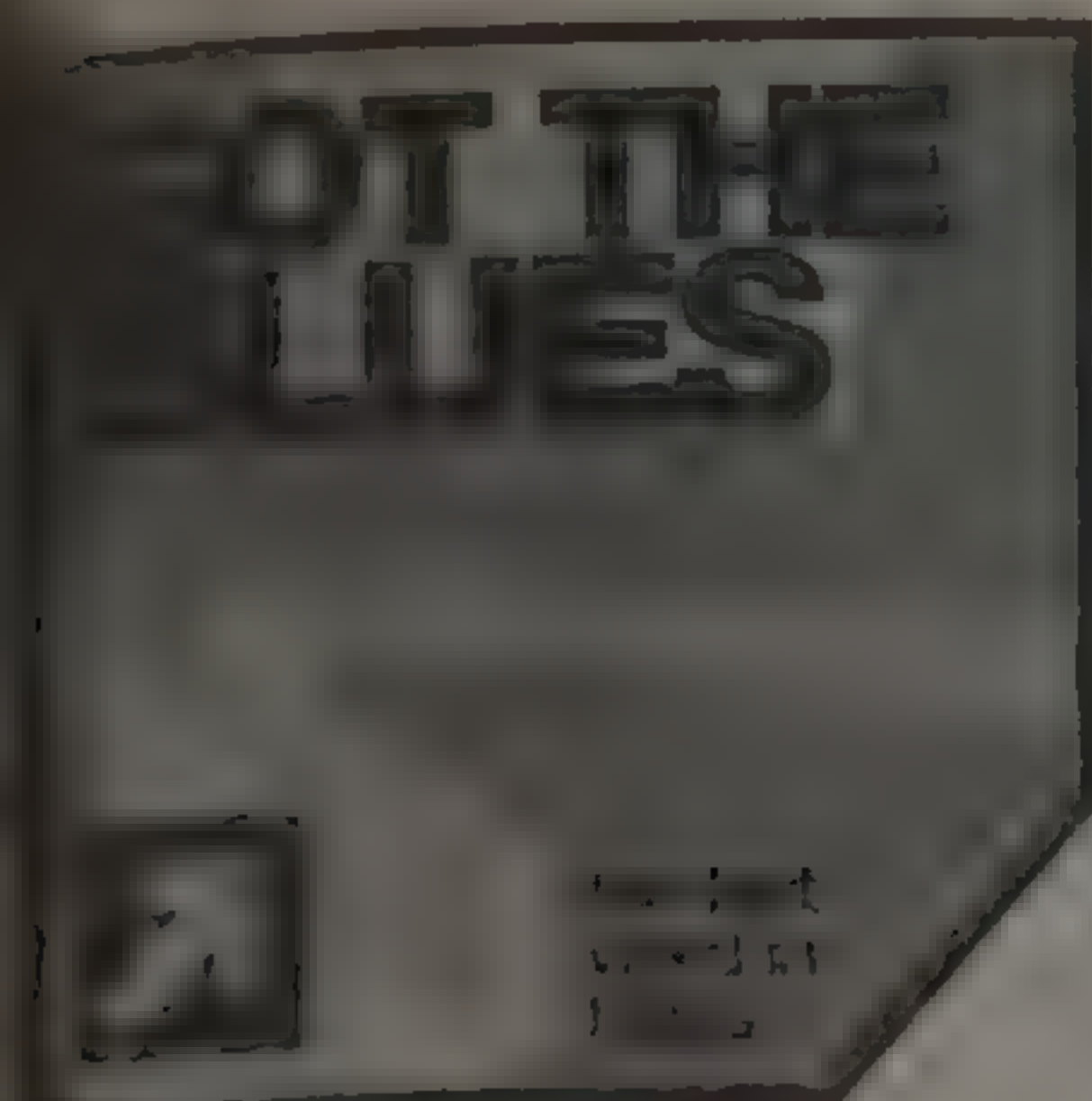
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AS SEEN BY



du Maurier ARTS





BY CAM HAYDEN

Carter, Kool and the Gang and B.B. King himself. All the while Pride was developing his own take on the blues, serving up a southern soul style that followed in the footsteps of Bobby "Blue" Bland, Z.Z. Hill and Bobby Rush.

Pride cut his first album, *Very Special*, for Black Gold Records in 1979 while he was living in Albuquerque. It spawned a few 45s and even a 12-inch single, a rarity for any blues artist. That kept him on the road until the release of his second Black Gold album, *Gone Bad for a Very Special Reason*, after which he returned to Chicago, teamed with Curtis Mayfield and served up *Gone Bad Again* on Custom Records. Pride's latest release came out on the Severn label; entitled *Words of Caution*, it finds the big-voiced baritone taking on a dozen gospel, soul and blues numbers with equal power and conviction.

The veteran road warrior spends the majority of his year playing clubs. This trip through western Canada is no exception—his week-long stint at Blues on Whyte kicks off a string of engagements in Edmonton, Calgary, Saskatoon, Regina and Winnipeg. On this trip you can catch drummer Ira Harris out of Milwaukee and Winnipeg's B.B. Gordon on bass holding down the bottom end while guitarist Jim Thacker and guitarist/keyboard player Jim Butler are featured up front.

An interesting local angle to the show is that guitarist/singer/songwriter Brian Gregg was offered the guitarist's chair on this tour and had to turn it down due to the fact that he was booked with his own gigs. "I first worked with Lou about four years ago when I got the call to fill in for his reg-



ular guitarist," recalls Gregg. "I've done six tours with the man and I can tell you he is a stand-up R&B singer, a great entertainer and probably the best pure vocalist that comes through Blues on Whyte." ☉

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM, and is a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival

## Lowest of the Low

Continued from page 29

shifting backdrop tailored to every song in the set. "They're visual scratchers, working with visuals in the same manner as a DJ would with music," explains Hawkins. "They've even put a mount on the front of the van where they can place a video camera so they can film whatever town we come into and incorporate that footage into the show that night."

It's the future that interests the band now, Hawkins says, all the while musing about whether the road to get to this point was the right one to take. "I guess my advice to a band is break up now and get back together after a few years," he laughs. "Actually, on second thought, that might piss some people off." ☉

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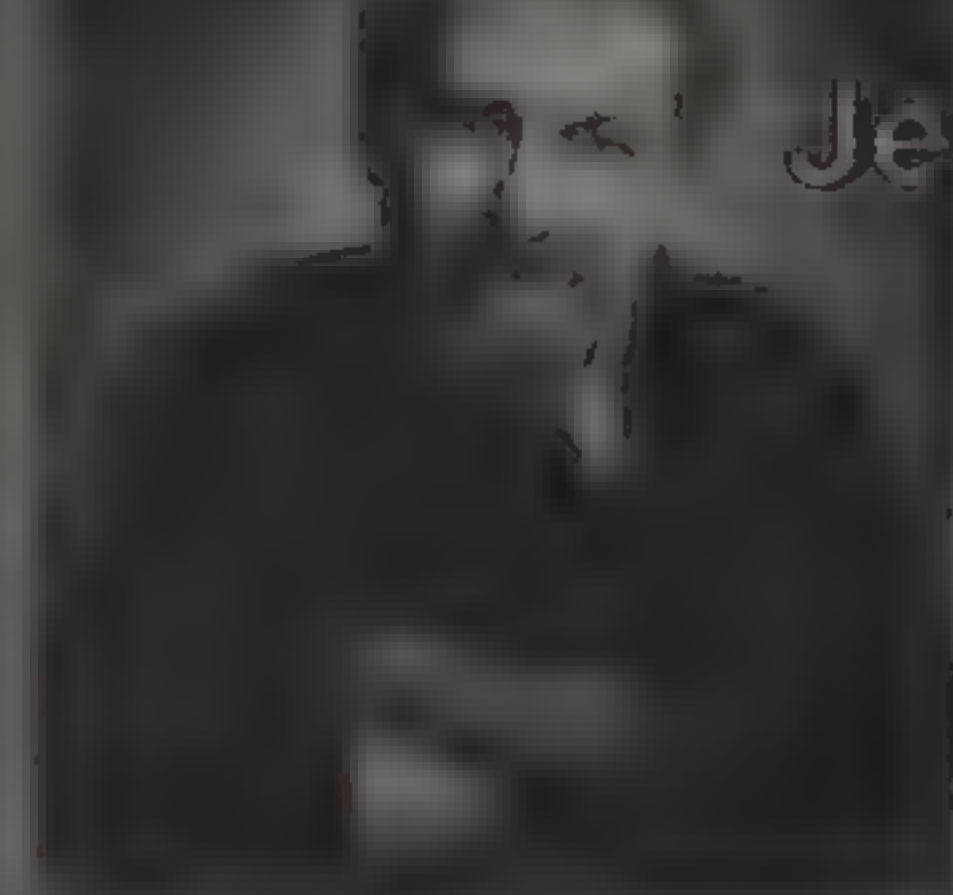
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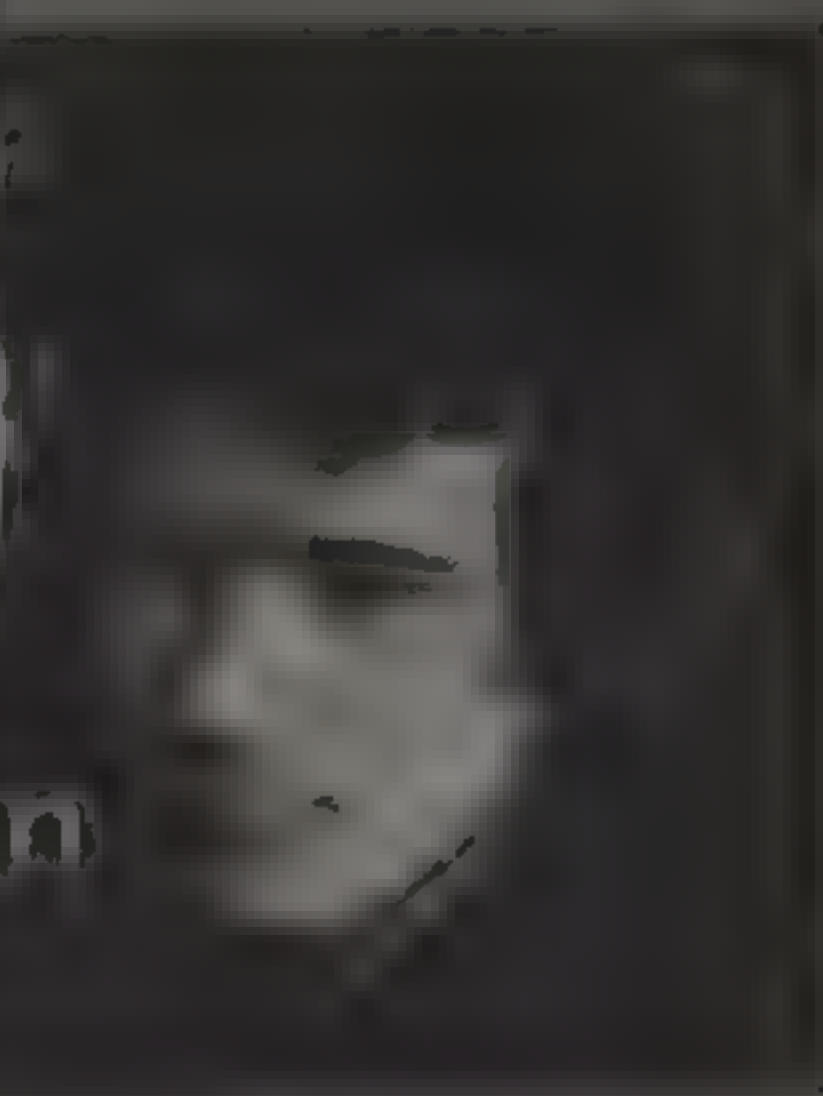
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## CLASSICAL NOTES



inside the  
concert  
halls

BY ALLISON KYDD

## Organ meets

Not long ago the pipes, the pipes were calling in Hawrelak Park. This coming weekend sees the launch of another set of pipes—6,551 of them. They all belong to the Davis Concert Organ at the Winspear. Saturday night's concert is billed as the organ's Inaugural Gala, while on Sunday at 3 p.m., international concert organist and recording artist Christopher Herrick promises *Organ Fireworks*, the instrument's first solo recital. The performance also launches a new season of three o'clock Sunday concerts for the Edmonton branch of the Royal Canadian College of Organists.

Herrick, formerly the organist for Westminster Abbey as well as St. Paul's Cathedral in London, plans his concerts carefully. It's "like putting together a good meal," he says; in other words, there should be something for everyone to enjoy, but the pieces must fit together. Because he's been in Edmonton before, Herrick has avoided repeating works from previous programs. Fortunately, he has a large repertoire.

His eclectic September 15 program includes trumpet voluntaries by Clarke and Gowers, Romanian folk dances by Bartók, sentimental favourites such as *In a Monastery Garden* by Ketèlbey, modern works such as *Invocations* by Mathias and compositions associated with the church, such as J. S. Bach's *Prelude and Fugue in D*, Duruflé's *Prelude, Sicilienne and Toccata*, Behnke's *Siyahamba* and Mulet's *Tu es petra... (Thou Art Peter)*.

Bach's *Fugue in D minor* is the theme song for the weekend; it also opens the September 14 concert, this time played with the *Toccata*, by University of Alberta music professor Marnie Giesbrecht. "Bach works equally well as sacred music and as concert music," says Jeremy Spurgeon, organist for All Saints Anglican Cathedral and Pro Coro Canada. He will slip into the "little organ universe" after Giesbrecht and lead 200 choristers (culled from the Richard Eaton Singers, Madrigal Singers and Greenwood Singers) in Parry's *I Was Glad*.

The Saturday program also includes Duruflé, this time, his *Sanctus*, as well as Henderson's *Magnificat*, Vierne's *Toccata*, Somers's *Gloria* and Kloppers's *Canticle of the Sun*, which was commissioned especially for the occasion. The Inaugural program finishes with the flourish of Saint-Saëns's *Organ Symphony No. 3*, a favourite of major contributor Dr. Stuart Davis.

The Edmonton Symphony Orchestra, conducted by Canadian Victor Feldbrill, will also be onstage

on Saturday, so it's fortunate that the organ console is movable. When not in use, the console (which is connected to the works by a narrow cable) will be stored offstage, like the concert hall's pianos. A second identical console will remain in the loft, which will be very handy, says Spurgeon, for people like him who must sometimes come late at night to practise.

Though Spurgeon was bartering for practice time last week, he wasn't overly troubled about last-minute electronic problems with the organ and merrily tossed off terms like "piston changes" and "stop-couplers" which might make most of us feel faint. Spurgeon, unlike Herrick, is primarily a church organist, but he appreciates the role of the organ as a civic and concert instrument. It adds another dimension to his already busy schedule. "Three years ago," he jokes, "I was terribly enthusiastic about the grand piano [at All Saints], they must be saying, 'Now he'll never leave.'" It's a feather in Edmonton's cap that an organist of Spurgeon's calibre is content with the "wide range of artistic activities" in the city. "If I moved," he says, "I'd have to start all over making those connections."

Herrick sees the various roles an organist may play as quite distinct. When he was a church organist, he always regarded his work as liturgical. In church, he says, there's often a feeling that "music is subservient and [some churches] can be puritanical about applause." In some of the huge cathedrals, the organ is also a long way from the congregation and therefore seems distant and mysterious. An organ concert, on the other hand, "should enthrall," Herrick says, even though it too has a pastoral role. "Like any musician, I hope I am able to give something with what I do." Trusting there would be no commemorative hijackings, Herrick arrived in Edmonton on September 11. He was aware the Winspear concert hall gets heavy use and wanted to make sure he had enough time to get acquainted with the organ.

Though the Davis Concert Organ plays a starring role this weekend, it's not all that's been happening in our town. Fans of ESO concertmaster Martin Riseley who are nervous the National Arts Centre might make him another offer he can't refuse must have been comforted to hear his superb performance with some of his best mates (Janet Scott Hoyt, Tanya Prochazka, et cetera) at Convocation Hall on September 6.

A common theme among arts organizations is money shortages. Last week, Edmonton Opera announced it would respond to a \$300,000 deficit by reducing its season. So, goodbye for now, *Turandot*. I hope this doesn't mean no more adventurous works such as last year's *Of Mice and Men*, which sadly didn't get the turnout it deserved. Speaking of adventurous, the Pacific Opera Victoria is offering, along with old standbys, composer Alban Berg's *Wozzeck*, which some call the masterpiece of 20th-century opera. There are those who just might fly all the way from Edmonton to take it in. *Wozzeck* runs from February 13 to 22, 2003. ☺





# Honourable Milchem

Blue Rodeo drummer leaves his usual *Surroundings* with new side project

By DAN RUBINSTEIN

Next time you're at a gig, take a close look at the drummer. He may be hidden behind the kit (head down and keeping the beat) but there's probably more going on back there than paradiddles, cymbal smashes and waiting for the next solo. Sometimes there's a guy cultivating his own distinct musical voice. And sometimes he'll do everything possible to ensure it gets heard.

Consider, for instance, Blue Rodeo drummer Glenn Milchem. After a decade kicking bass with Canada's most successful roots act,

Milchem still had a few ideas to get out of his head. Unwilling to let his side project fronting a band called the Swallows slide off into one-(non-)hit-wonder-land after one release, he found time to record a follow-up, *The Beauty of Our Surroundings*, due out in mid-October. And, wanting more than an album that trickles towards the ears of scattered fans across the country, Milchem has hooked up with Blue Rodeo side guitarist Bob Egan and Montreal quartet Pigeon-Hole for a western tour during which he and Egan will play each other's songs, with opening band Pigeon-Hole serving as their accompanists.

"It's really cool, and it sorta came

about because of economics," Milchem says about the ingenious tour planning over the phone from Sandy Lake, a reserve an hour north of Winnipeg, where Blue Rodeo is playing "a gym or a hockey arena or something" in a few hours. Basically, he couldn't afford to take his own band cross-country. Ditto for Egan, who was featured on the cover of *Vue* last May when his latest solo release, *The Promise*, brought him to Edmonton. So the Blue Rodeo band-mates figured they could help each other, and after appearing on Pigeon-Hole's debut disc, *And the One They Call Lightning*, Egan asked the young folk-funk foursome if they wanted to ride along.

"It's really refreshing to get that change of perspective that comes from playing your music with different people," Milchem says about opening up his songs to Egan and Pigeon-Hole's interpretation at four

condensed rehearsals. "Besides, they're all good players and they're

into doing the work." Even the differences between their styles haven't been a problem. "My stuff is a lot more rock than what Pigeon-Hole and Bob do," Milchem says, "so I guess it was more of a question mark for me. But no matter what instruments you're playing or how you're playing them, you just play the songs and subvert your ego somewhat. And I've got a lot of experience playing the drums, so maybe I'm a little more humble on the guitar."

Angel of his better nature

Indeed, that was the biggest

change for Milchem: putting down the sticks and picking up both a pen and a guitar. "To do it is freeing," he says about the creative process behind *The Beauty of Our Surroundings*—10 tight, mostly loud and fast rock songs that lean more towards punk than country. "But to have to sell it is daunting." For that, Milchem has his own indie label, Magnetic Angel. But selling it—which he defines as "the job of convincing people that it's good"—is defi-

nately secondary.

"It's liberating to be able to write and conduct your own arrangements," says Milchem. "Writing songs is great, whether you're a guitarist, a drummer or a janitor." That buoyant attitude comes through on songs like the title track, one of the few slower numbers on the disc, especially its clever rhyme "And in my haste to find a way around things/I was caught by the beauty of my surroundings." He wrote the song

about a spat with his girlfriend and a subsequent contemplative walk in a heavy snowstorm that transformed usually crowded and smelly downtown Toronto into a stark, gorgeous place. "It's amazing how such an ugly, neglected place can still be beautiful," says Milchem, "how sometimes you can forget where you are." ☐

Glenn Milchem

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Using stretch denim and wool jersey as her primary fabrics, Collins

Most of what Collins does is based on instinct, and many of her skills have been perfected beyond formal schooling. Although she knew how to silk-screen, she had to learn how to burn the patterns from a library book. ("You can learn anything there!" she laughs.) For six months she was enrolled in Marvel's fashion program, but she quickly became unhappy and dropped out. "Who I was and what their idea of

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She has since been accepted by another school, but Collins has decided to see how far this tangent will take her. "It's what I've always wanted to do," she says. "I want to make stuff that has a story, and I want to do it for a while." ☐

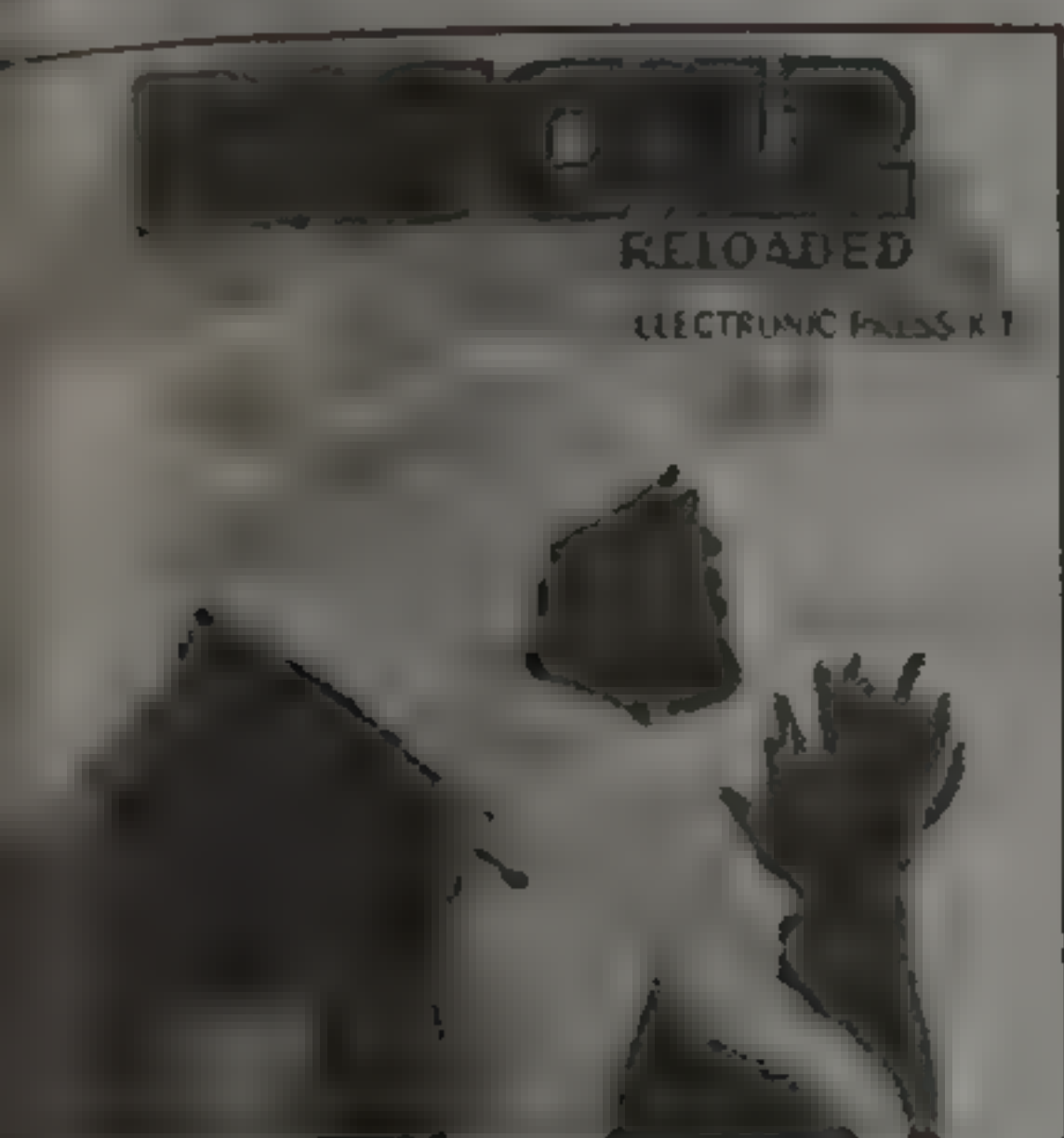
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## NEW SOUNDS



COFFEY AND THE LOKELS  
EAST OF EAST COULEE  
(INDEPENDENT)

Coffey and the Lokels is the current project from one of Alberta's best-kept secrets, and *East of East Coulee* is an album of new songs recorded "live off the rickety floor at the East Coulee school museum tea room," over two frigid days in December 2001. Understanding why the disc was recorded here (instead of the usual studio setting) goes a long way towards explaining Coffey's oeuvre, which values attitude and feel over mere technical ability. Off the floor suits Coffey's style perfectly. His high-prairie music straddles both folk and country, with a dusty work not planted firmly on either side.

Coffey is essentially mining the same vein as his first musical endeavour, the early '90s duo the Kitchen Boys, but the Lokels is a full-sized group whose sound is sympathetic to Coffey's dusty, dry breeze of a singing voice as well as his sparse, big sky country songwriting. Together, they create tastefully stylized musical prairie portraits—sonic postcards, if you will.

*East of East Coulee* also features stellar individual playing; from the pedal steel of Lance Loree (Alien labels) to the tasty, atmospheric guitar of co-producer Russ Baker, Steve

Coffey and the Lokels refine and define Coffey's idiosyncratic songs more purely than has ever been done before. ★★★★★ —T.C. SHAW

#### RASCALZ RELOADED (Vik/BMG)

Since many consider them the pioneers of Vancouver hip-hop, anything less than a stellar album from the Rascalz would be a shameful disappointment. Well, *Reloaded* comes in just under the bar.

Red One, Misfit and DJ Kemo have opted to enhance the Caribbean sound that their previous work only hinted at; the pop-savvy *Reloaded* fuses street-level hip-hop with commercial sensibilities without sounding like a sellout. The best example is the hook-heavy lead single "Crazy World," featuring Notch and the late Sazon Diamante, a club hit that neatly balances modern R&B and reggae.

But who am I fooling? The Rascalz have always delivered their best performances when working with guest MCs, and *Reloaded* has more than its fair share of celebrity visitors, the most impressive of the batch being K-os's appearance on "One Shot." Other cuts smartly feature Toronto's IRS, Cardinal Offishall and Tara Chase and Van-City's own Checkmate and Concise. Left to their own devices, Red One and Misfit fall back on the same old tricks, but Kemo's production skills make up for the shortcomings.

And that's what's gotten the Rascalz this far: solidarity. It's hard to imagine any of the group's members as solo artists, and if *Reloaded* is a testament to how well they can work together, we'll hopefully never see that day arrive. ★★★★★ —SEAN AUSTIN-JOYNER

#### GUERRILLA FUNK MONSTER TRIPTOPHONIC (ABSURD MACHINE)

The four lads from Calgary's Jigawatt are still riding the funk train and wear-

ing all their influences on their sleeves as they return with the debut disc by their new musical venture, a double album that showcases the surprising variety the group is capable of. Their reggae-dipped funk rock moves between straight, upbeat, ass-shaking grooves to mellower aural experiments. Still, it isn't easy to categorize the group's sound, as their songs are as diverse as their instruments, which include a clavinet, stand-up bass, melotron and tamburica, along with the standard rock set-up.

While the 28-song length of *Triptophonic* may seem a bit excessive, the music is catchy, upbeat and diverse enough to avoid wearing thin. Some tracks on the first disc (such as "Robot Dub Jam" and "Grimmus Gromley and Finnigus Minch") sound as if they could have been pulled from a Red Hot Chili Peppers or Funkadelic album, but later songs have a stronger reggae feel that seems to be touched by Bob Marley or the Meters. A strong debut from a band that shows the promise of more inventive genre-ducking to come. ★★★★★ —JAMES ELFORD

#### FUTURE BIBLE HEROES ETERNAL YOUTH (INSTINCT)

The combination of former figures on a Beach frontman Christopher Ewen with Stephin Merritt and Claudia Gonson from the Magnetic Fields makes Future Bible Heroes a virtual supergroup of the American underground synth-pop scene. But don't be misled: FBH and Magnetic Fields are bands with two very different personalities. The Magnetic Fields tend to combine the synths with drums and guitar, but *Eternal Youth* is an all-out electronic effort, with Gonson the solo vocalist. And while Merritt's lyrics for the Fields usually portray love as a battlefield, his work with Ewen is whimsical, even flippant—the synth lines are more upbeat, the arrangements less haunt-

ing. If his work with the Fields work has earned Merritt comparisons to the likes of Irving Berlin, then FBH makes him sound more like an American Serge Gainsbourg—*Eternal Youth* is redolent with the not-a-care-in-the-world breeziness that graced French pop's '60s glory days.

"Was the world always this beautiful? Could we all have been so blind?" Gonson cries in "Smash the Beauty Machine." Those lines could easily sum up *Eternal Youth*; with Ewen's help, Merritt shows that he can be optimistic, bright and is capable of penning beautiful songs simply for the sake of it. ★★★★★ —STEVEN SANDOR

#### GORDON GANO

##### HITTING THE GROUND (INSTINCT)

This isn't a true solo album from the angst-ridden leader of the Violent Femmes; this one's all about collaboration. There hasn't been this grandiose a collection of alt-rock giants on one record since Mike Watt brought together the likes of the Beastie Boys and Sonic Youth for his *Ball-Hog or Tugboat?* project.

The premise here? Gano writes the music, and it's played by the rockers he respects the most. And judging by the angry-as-hell rockers he's penned for this collection—songs that will make any fan of the Femmes remember teen-angst anthems like "Add It Up" and "Blister in the Sun"—he's obviously been re-energized by the project. In fact, it's been a decade since Gano's rock edge has been this sharp.

Highlights? Frank Black brings some of that old Pixies magic to "Run," a fast-paced, balls-out rocker; Lou Reed's "Catch 'Em In the Act,"

which sees the old man of the New York rock scene taking on the album's blues-iest track; and "Make It Happen," the lone song designed solely for Gano's own voice, which is so reminiscent of the Femmes' best days that it dares the listener to break into the band's classic lines "Why can't I get just one fuck?" over and over again.

The collection also features the likes of John Cale, They Might Be Giants and P.J. Harvey—even though Harvey tries too hard on the album's title track to contort her voice into a female version of Gano's signature warble. She struggles to make the rocker her own, and the effort pales before the gems from Black, Reed and Co. ★★★★★ —STEVEN SANDOR

#### THE GHETTOBLASTERS RADIO UNIVERSE (HOMESTEAD)

Formerly Orange, formerly Uncle Jimmy's GhettoBlaster, this streamlined local band finally gets around to letting the common man hear what they've been cooking away in the depths of Homestead Studios. What they've come up with is a collection of well-played blues rock, with songs detailing struggles with the bottle, the pills and the women, not necessarily in that order. However, while Jim Gregory is an interesting vocalist who at times recalls similarly world-weary singers like Art Bergmann, his musical vision is let down by flat arrangements that ape other styles rather than take on one of their own. As they say, something gets lost in the translation. But most bands are better live anyway, so check them out at Red's this Friday with special guests Jarr, Red Seed and F.A.S. Crew. ★★★★★ —DAVE JOHNSTON

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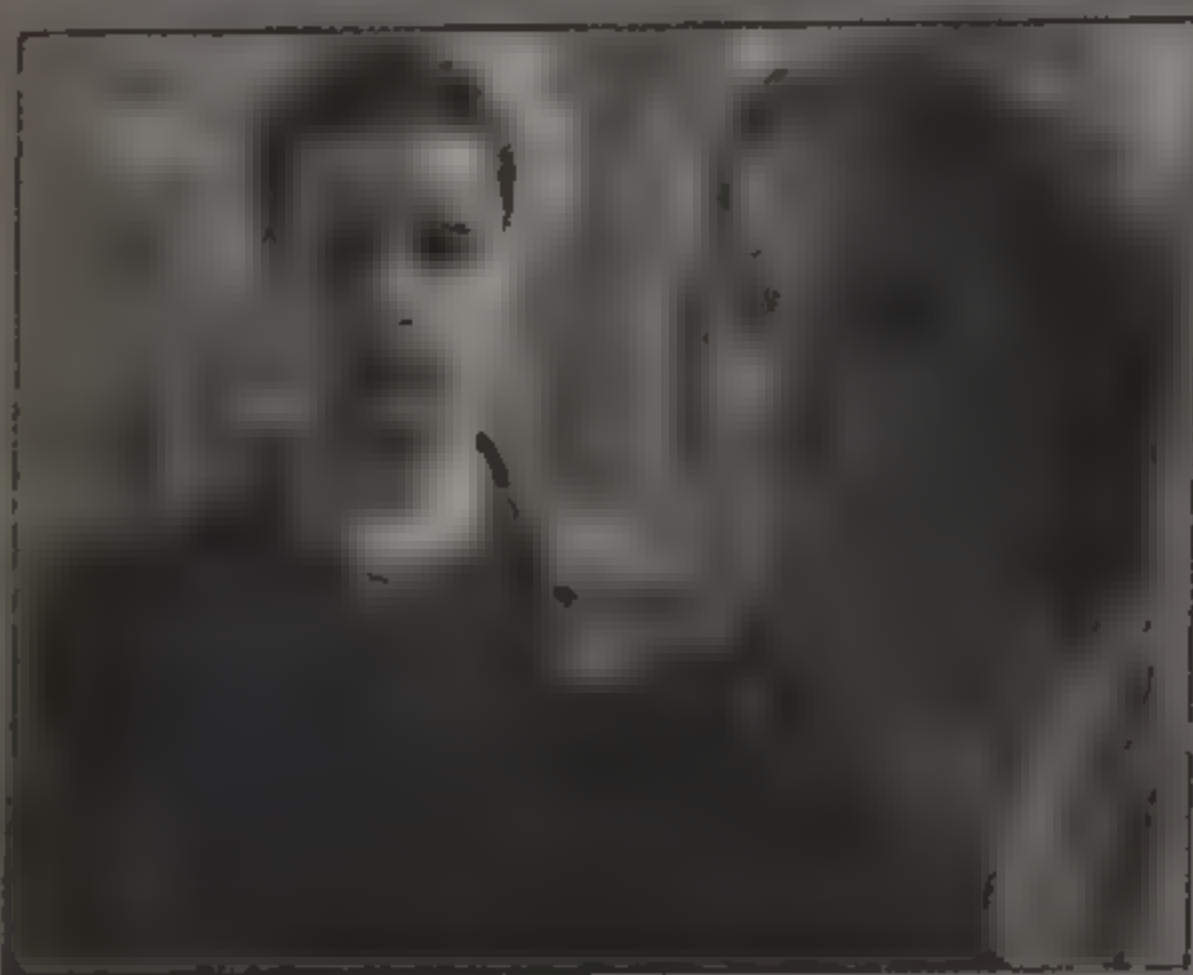
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## ENTERTAINMENT REPORTING 101



① *Swimfan* e-mailed 12.4 million racy photos!

② *My Big Fat Greek Wedding* found 10.6 million innovative uses for Windex!

③ *City by the Sea* placed 9.1 million anxious pay-phone calls!

④ *Signs* left 8 million half-filled glasses of water around the house!

⑤ *XXX* crammed 5.5 million gadgets and guns under the hood of its car!

⑥ *Spy Kids 2: The Island of Lost Dreams* spent \$3 million to tame Danny Trejo's ponytail!

⑦ *Austin Powers in Goldmember* plunged 2.8 million feet in its amphibious spy car!

⑧ *Fear Dot Com* planted 2.3 million X10 spy cameras in your house!

⑨ *Spider-Man/Men in Black II* had one last hurrah in theatres, for the 2 million Amish people left who hadn't seen either movie yet!

⑩ *Blue Crush* earned \$1.8 million teaching NFL players to surf!

## THE ASTERISK\*

Justin Guarini has engaged former Secretary of State James Baker to aid in a lawsuit against the producers of *American Idol*, launched over alleged voting irregularities\*

*Blue Crush* star Sanoé Lake is well-known for another reason—she was America's first test-tube baby\*

Carmen Electra has signed on to star in a Showtime reality series based on *Sex and the City*. The show, titled *Sex in Your City*, will feature Electra and two as-yet-undetermined co-stars drinking martinis in neighbourhood establishments and bedding local men\*

Sela Ward will star in a Broadway musical adaptation of *The Scarlet Letter*, scheduled for fall 2003 and tentatively titled *A*\*

Gwyneth Paltrow declined to donate her 2002 Oscar dress to the Smithsonian for a planned exhibit called "Fashion Gaffes: An Illustrated History"\*

\*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

FAMETRACKER.COM

## film

## Maliceless restaurant

*Mostly Martha* improves upon the standard arthouse-charmer recipe

BY PAUL MATWYCHUK

There's a scene about half an hour into *Mostly Martha* where I felt the slow grip of moviegoers' apprehension forming around my heart. The film's main character—a brilliant, perfectionist chef named Martha (Martina Gedeck) who creates glorious, wondrous meals in the kitchen but whose personality is as cold and unlovable as a two-day-old salmon mousse—has just returned to the restaurant where she works after a few days' absence. (Martha's sister has just died, and she has reluctantly agreed to take care of her sullen niece Lina until her estranged father can be located.) No sooner does Martha walk into the kitchen, however, than she is greeted by Mario (Sergio Castellitto), a *sous-chef* who has been hired without her knowledge—and, rather than introduce himself, he promptly begins singing along with the Dean Martin rendition of "Volare" wafting out of the kitchen CD player. "Listen!" he murmurs ecstatically. "Listen to how he caresses the song!"

At this moment, seasoned arthouse filmgoers may well find their every instinct telling them to flee the theatre. By combining the gourmet food porn of movies like *Eat Drink Man Woman*, *A Chef in Love*, *Tampopo* and *Babette's Feast* with the grouchy-grownup-saddled-with-an-adorable-tot storyline of *Kolya*, *Central Station* and *The King of Masks*, writer/director Sandra Nettelbeck already appears to be trying to combine the elements of every foreign-film "charmer" of the last 15 years—do we really need a boisterous, life-loving Italian too? (I half-expected Amélie to turn up a few scenes later manning the cash register.)

## Super Mario sunshine

But the surprising thing about *Mostly Martha* is not that it dodges the clichés it sets up—after initially hating each other, Martha and Mario really do share a romance, and after initially resenting each other's presence, Martha and Lina really do start to bond—but that its fulfillment of those clichés, and the warmth you feel as a result, seem so honestly earned. Despite that introductory



Idemmany books: Martina Gedeck glares at Sergio Castellitto in *Mostly Martha*

"Volare" scene, Mario is no broad ethnic caricature—as played by Castellitto (whose likably rumpled, Tom Conti-like presence also graced *Va Savoir* earlier this year), Mario seems more benign than Benigni, the kind of guy more likely to savour a fine glass of wine than get boisterously drunk on the entire bottle. Even his habit of playing Louis Prima records while he cooks seems intended less as evidence of a wild, life-of-the-party spirit than a tribute to the subdued, mellow charm of another cooking movie, *Big Night*, which centred around a restaurant staff's preparations for a visit from Prima.

## [review] foreign

Nettelbeck also refuses to play Mario's clash of temperaments with the very autocratic, very German Martha for easy laughs. When Mario and Martha bicker in the kitchen, for instance, you don't get romantic-comedy one-liners—Nettelbeck has obviously been out in the workforce and realizes that arguments between coworkers who don't get along are abrasive, jagged, fraught with emotion and anything but funny. After an extended food-preparation montage that runs under the opening credits, Nettelbeck avoids scoring easy points with audiences (and critics, who leap at every chance they get to portray themselves as connoisseurs of fine food and beautiful women) by filling her screen with shots of counters piled high with fresh vegetables, exotic spices and gleaming cutlery, or rich sauces being spooned over steaming trays of pasta or moist cakes being pulled fresh from the oven. That's not to say there isn't a lot of cooking onscreen in *Mostly Martha*, but since most of it is performed by a character whose principal source of pleasure is in preparing something perfectly rather than eating something perfectly prepared, Nettelbeck's restraint in film-

ing these scenes seems only fitting

## I torch myself

Gedeck does a nice job in the role as well, always suggesting the emotions clamouring for attention just beneath her perfectly composed face. In one scene, she watches as Mario publicly threatens to quit the kitchen unless Martha asks him to stay—she's applying a portable blowtorch to a couple of bowls of *crème brûlée* at the time, and while her features remain expressionless throughout the confrontation, the hiss of the flame could easily be mistaken for the sound of pent-up fury escaping her body. I also love the early moment when Gedeck has Martha stand on one foot while talking on the telephone, grasping the other foot behind her thigh—a small tableau that nevertheless tips you off to the fact that even Martha isn't as resistant to small physical pleasures as she may initially appear.

I hate to traffic in the kind of ethnic generalizations that Nettelbeck studiously avoids, but perhaps it's something flinty and sensible in the German character that has saved *Mostly Martha* from the oversweetened sentimentality most movies of this type fall prey to. The film concludes with a whimsical scene where Martha tastes a cheesecake her therapist has baked. It doesn't taste right, she says, even though he's followed Martha's own personal recipe—he's used a cheap brand of sugar instead of the expensive kind Martha told him to. "You can actually taste the kind of sugar I used?" the therapist asks incredulously. "I can taste the kind of sugar you didn't use," Martha replies loftily. *Mostly Martha* uses the very best kind of sugar. ☺

Written and directed by Sandra Nettelbeck • Starring Martina Gedeck, Sergio Castellitto and Maxime Foerste • Opens Fri, Sept 13

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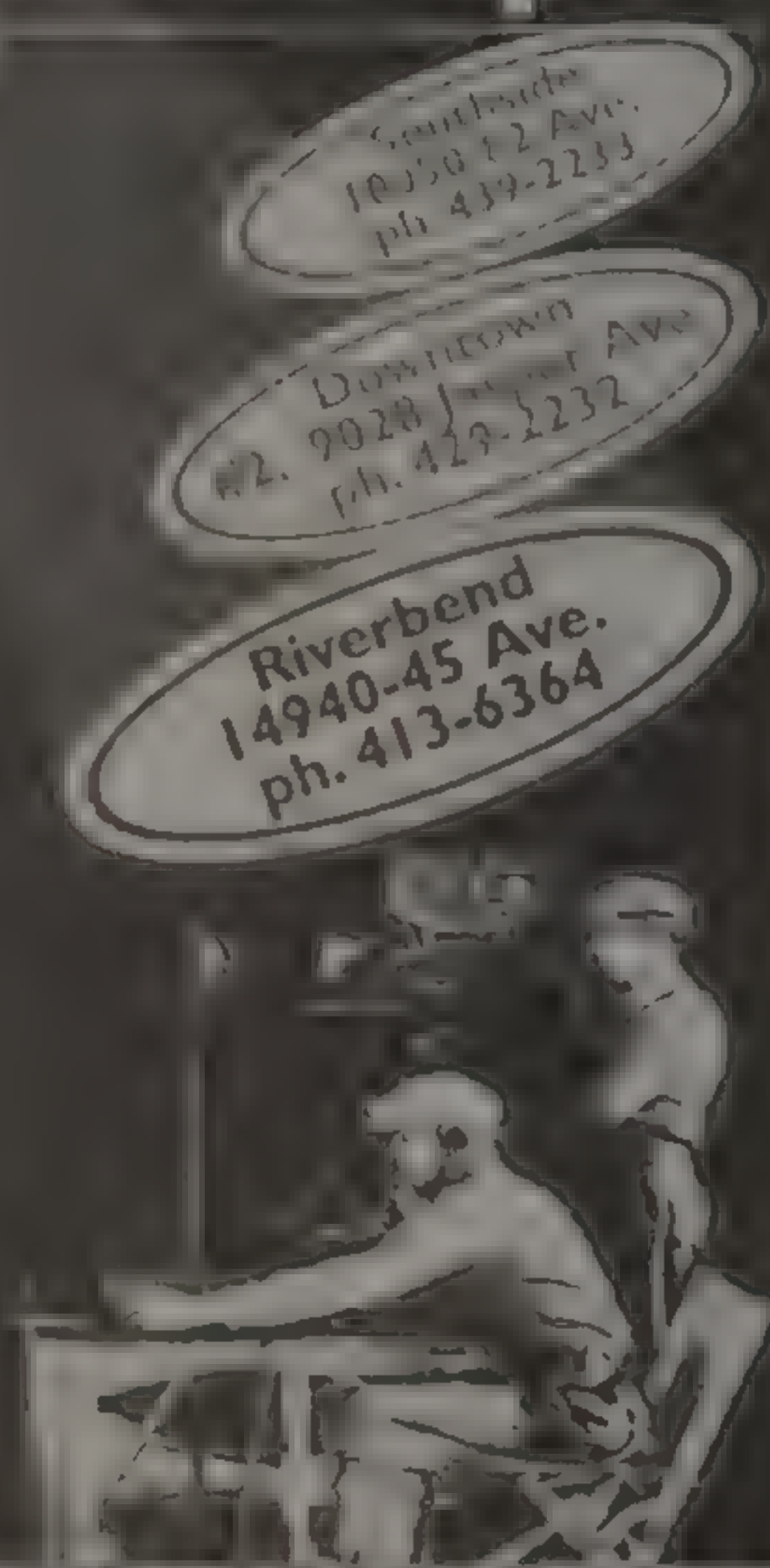
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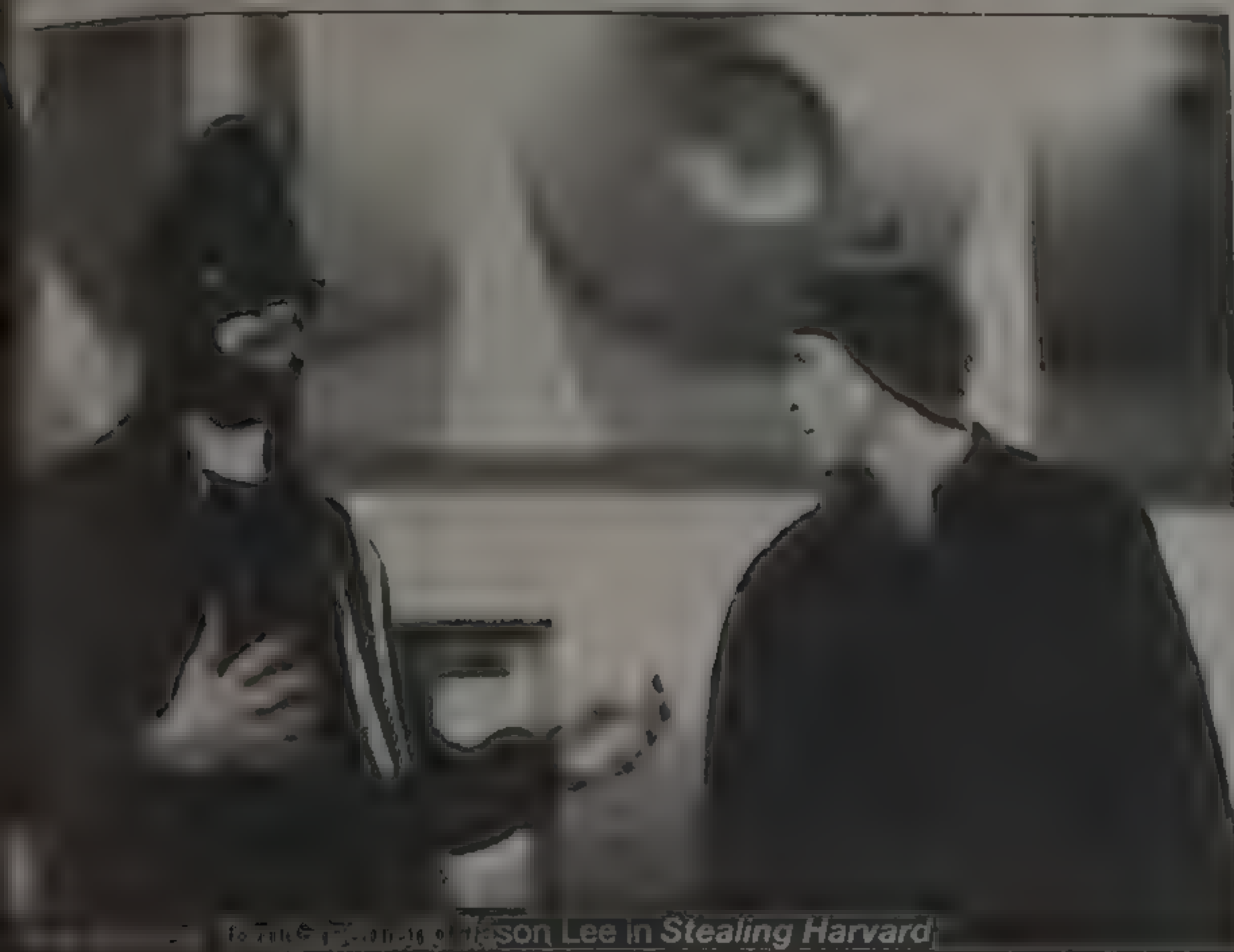
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# Stealing Harvard: I Kid you not



Jason Lee in *Stealing Harvard*

Director Bruce McCulloch expels surprisingly inspired comedy

BY JOSEF BRAUN

The world of film is rarely kind to even the most remarkable talents in television comedy. An unending plethora of dreadfully funny movies from former *Saturday Night Live* stars provides perfect evidence to back this claim, but if you require more, you don't look any farther than for-

mer *Kids in the Hall* darling Bruce McCulloch's *Stealing Harvard*. Aside from a brief, mildly amusing cameo, McCulloch doesn't perform in the film; after directing the smaller features *Dog Park* and *Superstar*, McCulloch has chosen *Stealing Har-*



vard as his high-profile, major-movie directorial debut. Why *Stealing Harvard*? I have no idea. Because this thing is as forgettable, rehashed and (most of all) anonymous as McCulloch's best work is innovative, bizarre and distinctive.

Like a lot of great Canadian comedy, *Kids in the Hall*, which McCulloch played such a pivotal part in, was way ahead of its time when it debuted back in 1989. (I can remember clandestinely exchanging videotapes of old episodes with friends back in high school as though they were some sort of illicit substance.) Its mixture of absurd humour, social commentary and genuinely daring shock comedy has had a pretty obvious influence on major trends in both TV and film comedy, especially following since its belated appearance on American television, both on CBS and in syndication. The sad irony is that McCulloch is now helming a movie that shamelessly slaps together incongruous bits and pieces of other movies that were largely derivative of *Kids* in the first place—namely, every mediocre gross-out comedy from the last four years or so.

*Stealing Harvard* was written by Peter Tolan, co-writer of *America's Sweethearts*, *Bedazzled* and *Analyze This*. (Need I say more?) It's very lazily constructed around a premise that's stupid to begin with: super-nice guy John Plummer (likable Jason Lee) and his irritating fiancée Elaine (not-so-likable Leslie Mann) have finally fulfilled their dream and saved up \$30,000 for a down payment on a house. Everything's peachy until John is reminded of an off-the-cuff promise he made his seemingly brain-dead niece 10 years ago that he would pay for her to go

to college; she's now been accepted into Harvard (go figure) and needs \$29,879. Of course, John can't just come out and tell either party that he's in a bind, so he turns to his crazy old buddy Duff (Tom Green) to concoct some inevitably bumbling schemes to get more money.

## It's not easy casting Green

Predictably, John is as bad a criminal as he is a boyfriend and uncle. Hynes and Tolan have John and Duff run through a number of routine, goofy encounters (look for the ubiquitous humping dog), including a tiresome bit about transvestitism that's so forced and unfunny they decided to repeat it—twice! The only thing in this movie that is funny—and the only reason to see it—is, oddly enough, TV star and fellow Canadian Tom Green. Aside from his caustically hilarious (and largely misrepre-

sented) directorial debut *Freddy Got Fingered*, Green's film appearances have been unanimously awful because his intense brand of weirdness doesn't fit in to relatively normal movies. To McCulloch's credit, he integrates Green into *Stealing Harvard* fairly well; Green's scenes have patches of riotous comedy as he plays an oaf with a landscaping company called Landscape Escape who drives a sparkly boogie van called M'Lady. (I wouldn't be surprised if these were Green's own inventions.)

It isn't that *Stealing Harvard* is a horrible movie—if only it were that grand a failure! It's just that it's so not-at-all-good. And I expect much more from a talent as outstanding as McCulloch. ☹

## Stealing Harvard

Directed by Bruce McCulloch • Written by Peter Tolan • Starring Jason Lee and Tom Green • Opens Fri, Sept 13

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## Can those boys Foxtrot!

A stressful year for Wilco spawns a masterful album and a great documentary

BY JOSEF BRAUN

If the creation of a great documentary is as dependent on shrewd timing and sheer chance as on artistic discretion and cinematic skill, Sam Jones must have figured he won the documentarists' sweepstakes when his first film transformed from a standard rockumentary to a chronicle of a great American rock group experiencing a tumultuous midlife crisis right before his eyes. Jones, a successful photographer, joined Chicago-based alt-country-turned-post-rock outfit Wilco in their studio loft in early 2001 to document the recording of what would eventually be released as *Yankee Hotel Foxtrot* nearly a year and half later. But complications arose before Jones even showed up: Wilco had fired drummer Ken Coomer only the day before. Within the following months, Wilco would lose not only another key member (multi-instrumentalist/composer Jay Bennett), but also their longtime contract with Reprise Records, leaving them with a finished album and a label that, after years of solid support, didn't want it.

*I Am Trying to Break Your*

*Heart: A Film About Wilco* is a great documentary. Coomer's departure notwithstanding, Jones not only captures every chapter in the long and turbulent story of *Yankee Hotel Foxtrot's* development and Wilco's reinvention, but captures it with the right balance of distance and candor. Shooting handheld on 16mm black-and-white stock with a small crew (in homage to D.A. Pennebaker's *Don't Look Back*), Jones was granted full access, though (aside from snooping in on one of singer/guitarist/composer Jeff Tweedy's nervous vomiting sessions) he never seems to be inching in for more gory details. After amassing 90 hours of footage, Jones has emerged with a respectful yet intimate look at Wilco's creative process, revealing the sometimes

[review] **documentary**

painful realities of artistic collaboration and the frustrations of a mature rock band trying to survive in the ever-narrowing confines of today's entertainment industry.

The irony of Wilco's follies with Reprise is that *Foxtrot* was finally sold to Nonesuch Records (the eclectic home to Kronos Quartet, Youssou N'Dour and Emmylou Harris) for three times what it cost to make—and Nonesuch exists under same the AOL Time-Warner umbrella that owns Reprise, meaning that, at the top of the corporate pyramid, the company

just paid for the same record several times over! The other half of this happy ending is that *Foxtrot*, deemed unreleasable by Reprise, debuted with higher sales than any of Wilco's previous releases and is being widely hailed as one of 2002's rock masterpieces. (The film includes some enthusiastic, surprisingly smart commentary by *Rolling Stone's* David Fricke.)

### Me and Mr. Jones

With so much chaos and creative fire erupting all around him, Jones had no time for the usual rock movie/vanity project banalities. Every scene in *I Am Trying to Break Your Heart* contains some insightful gem or another, like Tweedy and Bennett's fascinating, somewhat tense debate over how to mix the rather ambitious and post-production-heavy record (*Foxtrot* was mixed by Sonic Youth's Jim O'Rourke, his distinctive touch evident in the fuzzy cacophony that ends "War on War") or the emotional phone conversations between Tweedy, band manager Tony Margherita and the Reprise reps, juxtaposed with an extremely abrasive live rendition of *Being There's* show-stopping "Misunderstood." (Only Margherita's constant emphasizing of *Foxtrot's* significance early in the film

becomes a bit tedious.)

If I haven't said much about Wilco's music, it's only because I don't want *I Am Going to Break Your Heart* to sound like something exclusively for Wilco fans. The film should interest anyone interested in how modern music is made, artistically and in business terms. But rest assured, Jones fills his film with plenty of strong performance, both live and recorded—which Wilco's case makes for two very different experiences, the former room in intelligent, well-crafted, traditional rock stylings, the latter imbued with inspired (if occasionally overcooked) experimentation and studio savvy. So, to paraphrase the film's title, let me be explicit: I Am Trying to Make You See This Movie. ☐

*I Am Trying to Break Your Heart:*

A Film About Wilco

Directed by Sam Jones • Featuring

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## Pools of engagement

A psycho stalks a swimmer in teenybopper take on *Fatal Attraction*

BY PAUL MATWYCHUK

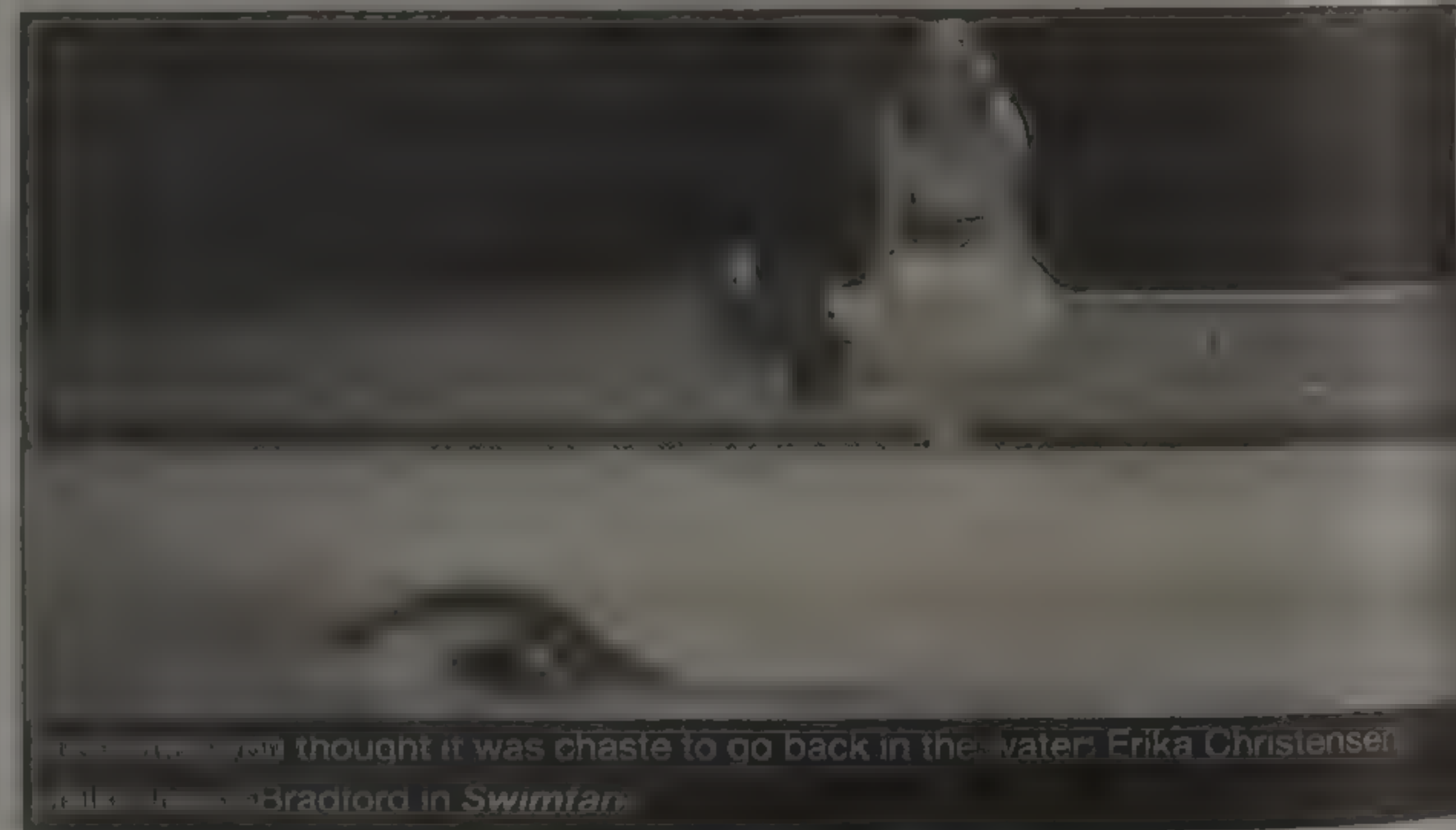
The new thriller *Swimfan*, which—as most critics have already noted—amounts to little more than a waterlogged teenage version of *Fatal Attraction*, was even produced by Michael Douglas's production company, Furthur Films. Which makes me wonder if Douglas is planning to make a whole series of Mini-Pop versions of all his hits: *Disclosure*, starring James Van Der Beek as a new Gap clerk and Rose MacGowan as his sexed-up boss; *Falling Down* starring Matthew Lillard; Haley Joel Osment is *The American President*!

Assuming the Michael Douglas role in *Swimfan* is Jesse Bradford—he plays Ben Cronin, a former juvenile delinquent who's cleaned up his act, gotten a job as an orderly at the local hospital and become the star of his high school's swim team. (It's not surprising that no one else in the school can beat him—he's apparently about 23 years old.) The movie opens during what ought to be the best week of Ben's life: he's got a sweet, loyal girlfriend (Shiri Apple-

by), the admiration of his classmates and, in a matter of days, the strong prospect of a sweet college scholarship when a couple of scouts from Stanford arrive in town to check out his performance at an upcoming swim meet. However, Ben is unlucky enough to cross paths with Madison Bell (Erika Christensen, who played Michael Douglas's daughter in *Traffic*, creepily enough), a surprisingly iron-willed nymphet who seduces Ben one night in the pool, and proves to be clingier than a pair of soggy swim trunks when he tries to terminate their relationship.

### Close, but no cigar

*Swimfan* is a pretty lousy movie, but in a weird way I prefer it to the much more professionally made *Fatal Attraction*. The misogyny of *Fatal Attraction*, the subtly anti-feminist rhetoric, the way it linked female sexual aggressiveness to danger and even outright insanity—it all felt like it was put there in the script on purpose as a cheap way of pressing moviegoers' buttons and getting them so eager to see Glenn Close's character die that they actually applauded when Anne Archer finally picked up a handgun and splattered a few pints of her blood across the bathroom tiles. *Swimfan*, meanwhile, is just one more forgettable, boilerplate thriller, and



even if it contains any anti-female propaganda, it feels like the screenwriters simply put it in there by accident while they were following the *Fatal Attraction* recipe. (This is one of those movies, after all, in which the villain keeps a bundle of trinkets, photographs, newspaper clippings and assorted other clues as to their entire criminal career inside a single convenient box for the hero to find.) In any case, John Polson's lifeless direction makes it doubtful that any negative messages will remain in anybody's brain more than half an hour after they see it.

That is, unless they're still busy puzzling over this film's many unanswered questions. How, exactly, is Madison able to repeatedly walk in and out of a boys' locker room (wearing high heels and a miniskirt, I might add) without ever once

being seen? Is it possible to dive into a swimming pool and not notice a dead body floating in front of you until you swim head-first into it—or to walk 10 feet onto your porch and completely fail to see or hear someone sneak into your house behind you? And why on earth did the makers of this film name their heroine Madison Bell, after the celebrated author of books like *The Year of Silence*, *Barking Man* and *All Souls Rising*? Didn't they realize that they were only setting themselves up for a cheap joke—to wit: "Unlike Madison's namesake, 'Smartt' is not the movie's middle name." ☐

*Swimfan*  
Directed by John Polson • Written by  
Charlie Bohl and Phillip Schneider  
Starring Jesse Bradford, Erika Christensen  
and Shiri Appleby • Now playing



# My son the drug-addicted murder suspect

Committed acting  
amps Hollywood  
intricacies in *City  
by the Sea*

by JOSEF BRAUN

A body dumped off the boardwalk in Long Beach finds its way to the shores of Manhattan. The body is a murder victim, a dealer knifed in an unexpected place with some kid whacked out on crack. The kid's name is Joey

LaMarca, a ruggedly handsome young screw-up who dreams of moving to Florida and getting clean, though practically no one who knows Joey has much faith in his prospects. Surprisingly, the NYPD homicide investigator who finds the body Joey's victim is Vincent LaMarca, Joey's estranged father, who left it when Joey was just old on the run from an

ly past and an unhappy marriage. This very dramatic coincidence, surprisingly, is the product of a Hollywood screenwriter. Joey and Vincent, however, are real people, the subject of a 1997 article published in *Esquire* called "Mark of a Murderer" written by the late Pulitzer Prize-winning journalist Jake McAlary. Vincent's father was convicted for murder when he was a kid; Vincent left his Long Island home to become a reputable cop in Manhattan; Vincent's kid Joey ended up murdering a drug dealer; this is fact. The conceit that screenwriter Ken Hixon (*Inventing Sol*, *Abbotts*) injects into the LaMarcas'

story for the film based on McAlary's article, *City by the Sea*, is Vincent actually—and rather plausibly—leading the investigation into his son's crime.

I guess the idea was to turn this drug dealer's body into some sort ofduit between Joey and his dad, an unintentional cry for help. Pretty funny, I know. But then this conceit is fairly indicative of the sort of old-fashioned narrative trickery at work in much of *City by the Sea*. There's a y, movie-of-the-week quality that pervades this tale of dysfunctional fathers and sons and the slow integration of a community. Long Island was once heralded proudly as a quaint "city by the sea"; it now looks like a bomb hit it.

ally, though, the film was shot in Bruce Springsteen's fabled Asbury Park, N.J.) Mulleted and mustached tough guys ride hogs and have names like Spyder and Snake, lonely men walk down the crumbling boardwalk with their heads hung low and their hands stuffed in the pockets of their worn-out wool coats, ex-junkie single mothers live in squalor over noisy porn theatres and when somebody dies, people

toss off musty old lines like "He ain't breathin' too good no more."

## Meet the terrible parents

*City by the Sea*, clearly, is not an outstanding piece of gritty modern filmmaking. Its exposition is pretty clumsy (the allusions to Vince's past are followed by far-too-obvious pregnant pauses and askew looks) and its clichés aren't used in any sort of cleverly self-conscious manner. Yet I have to admit that something about this film endeared itself to me. I found myself developing a soft spot



For a show... in *City by the Sea*

for its earnest attempts to deal with its well-trodden themes of parental responsibility and suppressed guilt (it certainly affected me more than the gruesome extremes of bad-dadness in *Monster's Ball*) and even though much of what happens to him is predictable, Vince's journey resonates more and more as the film went on. (After all, clichéd themes become clichéd for a reason.)

The film reunites director Michael Caton-Jones with his *This Boy's Life* star Robert De Niro and it revisits similar territory, with De Niro once again playing the shitty father. De Niro could have easily phoned in another workmanlike

performance here; God knows how many cops he's played over the course of his career, and the last couple of times we saw him in such a role (in *Showtime* or John Herzfeld's wretched *15 Minutes*) the performances he gave were about as tired and unappealing as De Niro can get. But something in *City by the Sea* seems to have struck a chord in De Niro. He seems more fully invested in playing Vince than the characters in much better scripts he's been involved with lately. His emotional arc is timed to technical perfection, yet it still feels genuine. We see De Niro's Vince bracing himself for an emotional roller coaster, his nervous downward glances barely containing the despair rising ever faster to the surface—and when his reserve finally does collapse, De Niro's handling of it is elegant and even quite moving.

## I see Frances

De Niro's isn't the only outstanding performance. His tender scenes with Angela Bassett's minor love interest character in *The Score* were easily one of the best things in that movie.

Similarly, Frances McDormand elevates an underwritten side role as Vince's kept-at-arm's-length lover to something truly lovely and dignified. They share a moment early in the film where McDormand is nestled in the crook of De Niro's arm while they dream about taking a crucial next step in their relationship and it's one of the sweetest

scenes of adult love you'll likely find in any mainstream film out there these days.

It may sound like I'm trying to defend the parts of *City by the Sea* rather than the whole, but I think the good things here help carry the not-so-good along. For me, acting rarely makes or breaks a movie, but there's so much heart invested in

the characters at the centre of this film that I found myself captivated, for just a while, by the troubles of those people up on the screen. **D**

*City by the Sea*

Directed by Michael Caton-Jones •

Written by Ken Hixon • Starring

Robert De Niro, Frances McDormand

and James Franco • Now playing

5th annual Global Visions fundraiser concert and dance

# moonlight jam

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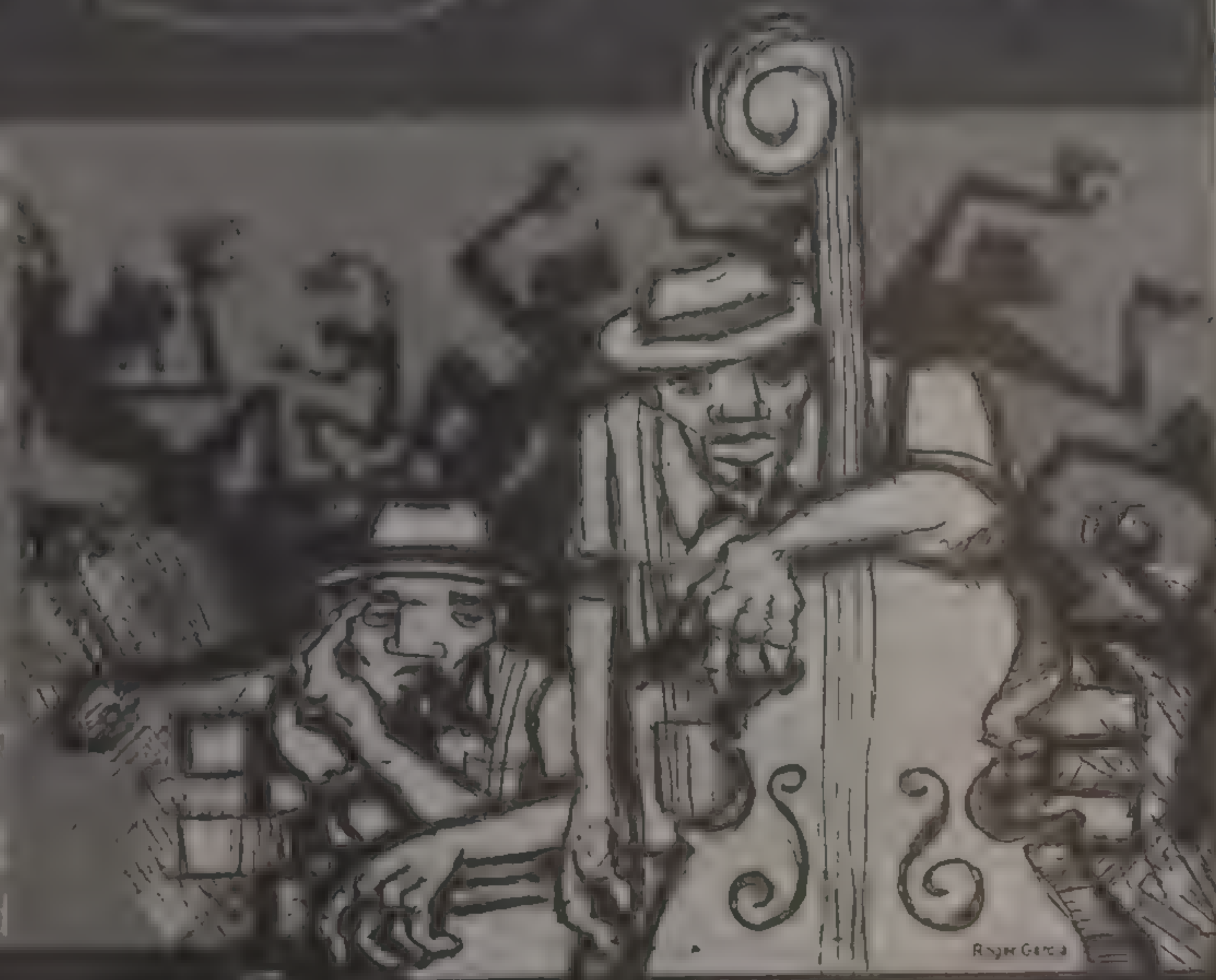
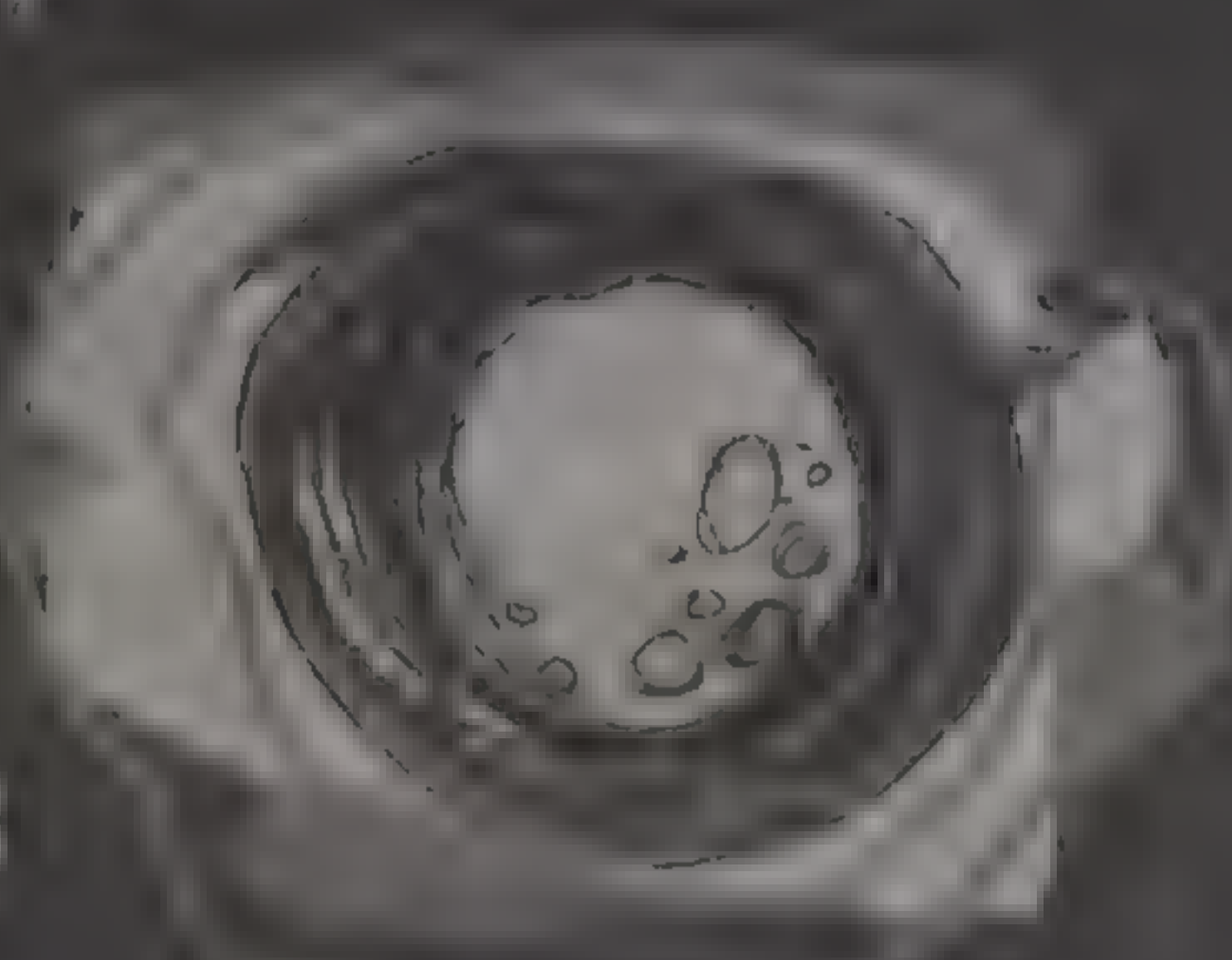
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VUEWEEKLY



# FILM WEEKLY

## NEW THIS WEEK

**Barbershop** (CO, FP) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barber shop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark.

**I Am Trying to Break Your Heart: A Film About Wilco** (M) Director Sam Jones's documentary about the alt-country band Wilco and the painful conflicts that arose, both within the group and with their record company, during the recording of their recent album *Yankee Hotel Foxtrot*. Zeidler Hall, The Citadel; Fri-Mon, Sept 13-16 (7 and 9pm)

**Invisible Odyssey/N-Zone** (M) A program of two experimental short films: local video artist Alex Vizsmeg's exploration of the possible social and environmental causes of schizophrenia, and Arthur Lipsett's 1970 found-footage collage exploring the emptiness and banality of the human condition. Zeidler Hall, The Citadel, Thu, Sept 12 (7pm)

**The Lady Eve** (EFS) Barbara Stanwyck, Henry Fonda and Charles Coburn star in *The Palm Beach Story* writer/director Preston Sturges's classic 1941 romantic comedy about a cunning con woman who starts out planning to fleece a shy, unworldly brewery heir but finds herself falling in love with him. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Sept 16 (8pm)

**Mostly Martha** (P) Martina Gedeck, Sergio Castellitto and Maxime Foerste star in writer/director Sandra Nettelbeck's romantic comedy about an uptight German gourmet chef whose orderly life is disrupted when two new people enter it: her orphaned niece, and a carefree Italian sous-chef. In German with English subtitles.

**Stealing Harvard** (CO, FP, GR) Jason Lee, Tom Green and Leslie Mann star in director (and former Kid in the Hall) Bruce McCulloch's slapstick comedy about a man who desperately resorts to criminal behaviour in order to make good on his promise to his niece to pay for her Ivy League education

## FIRST-RUN MOVIES

**Austin Powers in Goldmember** (CO, FP) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his archenemy Dr. Evil to kidnap his similarly oversexed father.

**Bad Company** (FP) Chris Rock and Anthony Hopkins star in *Batman and Robin* director Joel Schumacher's comic espionage thriller about a streetwise bookie who is recruited by the CIA to replace his late twin brother, a Harvard-educated spy, on an important undercover mission

**Blood Work** (CO, FP) Clint Eastwood (who also directed), Jeff Daniels, Wanda de Jesus and Anjelica Huston star in this thriller about a retired FBI director who is hired by a woman to

investigate the death of her sister—the woman whose heart has recently transplanted into his body. Based on the novel by Michael Connelly.

**Blue Crush** (CO, FP) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in *crazy/beautiful* director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

**The Bourne Identity** (CO, FP) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

**City by the Sea** (CO, FP) Robert De Niro, Frances McDormand, James Franco and Eliza Dushku star in *This Boy's Life* director Michael Caton-Jones's fact-based drama about a New York police detective whose investigation of the killing of a surfer on Long Beach reveals that his own son is the prime suspect. Based on an *Esquire* magazine article by Mike McAlary

**Dil Hai Tumhara** (CO) Rekha, Preity Zinta and Mahima Chaudhry star in this Bollywood musical by *Kya Kehna* director Kundan Shah about two sisters—one shy, the other a troublemaker—vying for their rich mother's affections as their paths cross with a handsome business tycoon and an introverted ventriloquist.

**fear dot com** (CO) Stephen Dorff, Udo Kier, Natascha McElhone and Stephen Rea star in *House on Haunted Hill* director William Malone's horror film about a police detective and a health examiner who trace a series of unexplained deaths to a mysterious, occult website.

**The Good Girl** (GA) Jennifer Aniston, Jake Gyllenhaal, Tim Blake Nelson and John C. Reilly star in *Chuck and Buck* director Miguel Arteta's blue-collar comedy about a frustrated young married woman who seeks momentary escape from her dead-end job through an affair with an eccentric new co-worker

**Like Mike** (CO) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

**Lilo and Stitch** (CO, FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

**The Master of Disguise** (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito, Harold Gould and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

**Men in Black II** (CO, FP, GR) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

**Minority Report** (CO) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

**Mr. Deeds** (CO) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

**My Big Fat Greek Wedding** (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

**Mysteries of Egypt** (SC) Omar Sharif hosts director Bruce Niebauer's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

**One Hour Photo** (CO, FP) Robin Williams, Connie Nielsen and Eriq La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.

**Possession** (CO, P) Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle star in *Nurse Betty* director Neil LaBute's film adaptation of A.S. Byatt's literary mystery about two modern-day English scholars who fall in love themselves while uncovering a secret love affair between a pair of illustrious 19th-century poets.

**Road to Perdition** (CO) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hit-man in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

**Scooby-Doo** (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

**Serving Sara** (CO, FP) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertain-

er star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in order to serve her husband with divorce papers.

**Signs** (CO, FP, GR) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

**Spider-Man** (CO, FP, GR) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

**Spy Kids 2: The Island of Lost Dreams** (CO, FP) Daryl Sabara, Alexa Vega, Antonio Banderas and Carla Gugino star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.

**Stuart Little 2** (CO, FP, GR) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

**Suddenly Naked** (P) Wendy Crewson and Joe Cobden star in *Better Than Chocolate* director Anne Wheeler's romantic comedy about a hard-living, fortysomething romance novelist who

reconnects with her zest for life when she has a torrid affair with a precocious 19-year-old.

**Swimfan** (CO, FP, GR) Erika Christensen, Jesse Bradford and Shiri Appleby star in *Swimfan* director John Polson's *Fatal Attraction*-like teen thriller about a girl whose crush on a champion swimmer turns violent when he fails to reciprocate her affections.

**Undisputed** (CO, FP) Ving Rhames, Wesley Snipes and Peter Falk star in *Undisputed* director Walter Hill's macho B-movie about a prison boxing match between a cocky, Mike Tyson-like former heavyweight champion and the stoic, undefeated king of the prison boxing circuit.

**XXX** (CO, FP, GR) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Lawrence star in *XXX* director Rob Cohen's swagging flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

TOON: **THE GOOD GIRL**  
"One of the Year's Best Films... Laugh-Out-Loud Funny!"

**THE GOOD GIRL**  
Nightly @ 7:00 & 9:00 pm  
Sat & Sun Matinee @ 2:00 pm  
•14A• (sexual content)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**POSSESSION**  
Nightly @ 7:00 pm  
Sat & Sun Matinee @ 1:00 pm  
•PG• (suggestive scenes)

**SUDDENLY NAKED**  
Nightly @ 9:00 pm  
Sat & Sun Matinee @ 3:00 pm  
•14A• (sexual content)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**"A TASTY TREAT!"**  
"EXTREMELY ENJOYABLE!"  
An adorable addition to the cooking comedy subgenre, where *Big Night* resides.  
- Elvis Mitchell, THE NEW YORK TIMES

**MOSTLY MARTHA**  
Nightly @ 7:10 & 9:15 pm  
Sat & Sun Matinee @ 2:00 pm  
•TBA•

**LEDUC CINEMAS**  
7707 55th AVE. Leduc, AB.  
MOVIE INFO LINE: 986-2728

Movie	Rating	Time	Notes
Spider Man	PG	Daily 6:50	Sat & Sun 1:10
Men in Black 2	PG	Daily 9:10	Sat & Sun 3:30
Blood Work	14A	Daily 7:00	
Fear Dot Com	R	Daily 9:20	
Stuart Little 2	G		
Swim Fan	14A	Daily 7:20, 9:30	Sat & Sun 1:20, 3:20
My Big Fat Greek Wedding	PG	Daily 7:10, 9:20	Sat & Sun 1:10, 3:10

BRING YOUR OWN LUNCH FOR 2 FOR 1 ADMISSION. VALID MONDAY & WEDNESDAY NIGHTS - ONLY!

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Night Next to Movie Theatre  
424-4555

**Come in for some Munchies or Bevvies!**

**Bring in your movie stub and get 20% off any regular price food.**  
(Not valid with other offers.)



# FILM LISTINGS

Showtimes for Fri,  
September 13 to Thu,  
September 19

**GARNEAU**  
8712-109 St. 433-0728

**THE GOOD GIRL** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**PRINCESS**  
10337-82 Ave. 433-0728

**THE LASTY MARTHA** STC  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**POSSESSION** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SUDDENLY NAKED** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**GRANDIN THEATRE**  
Grandin Mall, Sir Winston Churchill Ave,  
St. Albert, 458-9822

**STEALING HARVARD** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STUART LITTLE 2** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIDERMAN** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MEN IN BLACK II** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LILO AND STITCH** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**METRO CINEMA**  
9828-101A Ave,  
Citadel Theatre, 425-9212

**I AM TRYING TO BREAK YOUR HEART:**  
**A FILM ABOUT WILCO** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**HART OF LONDON** STC  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LEDUC CINEMAS**  
4762-50 St. 986-2728

**DATE OF ISSUE ONLY-THU, SEPT. 12** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIDER-MAN** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MEN IN BLACK II** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE COUNTRY BEARS** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**FEAR DOT COM** R  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**WESTASKIN CINEMAS**  
(1) 780-352 3922

**DATE OF ISSUE ONLY-THU, SEPT. 12** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CINEMA GUIDE**  
CITY CENTRE  
10200-102 Ave. 421-7020

**ONE HOUR PHOTO** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STEALING HARVARD** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIDER-MAN/MEN IN BLACK II** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**AUSTIN POWERS IN GOLDMEMBER** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**WEST MALL 8**  
8882-170 St. 444-1331

**FEAR DOT COM** R  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLOOD WORK** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLUE CRUSH** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MR. DEEDS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MINORITY REPORT** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LILO AND STITCH** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE BOURNE IDENTITY** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**ROAD TO PERDITION** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CLAREVIEW**  
4211-139 Ave. 472-7600

**ONE HOUR PHOTO** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STEALING HARVARD** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**FEAR DOT COM** R  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SERVING SARA** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLUE CRUSH** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**AUSTIN POWERS IN GOLDMEMBER** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SOUTH EDMONTON COMMON**  
1525-99 St. 438-8585

**STEALING HARVARD** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BARBERSHOP** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**DIL HAI TUMHARA** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**UNDISPUTED** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**ONE HOUR PHOTO** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIDER-MAN/MEN IN BLACK II** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**POSSESSION** R  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**FEAR DOT COM** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLUE CRUSH** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**AUSTIN POWERS IN GOLDMEMBER** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LILO AND STITCH** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STUART LITTLE 2** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**ROAD TO PERDITION** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**WEST MALL 6**  
8882-170 St. 444-1331

**K-19: THE WIDOWMAKER** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**EIGHT LEGGED FREAKS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**DIVINE SECRETS OF THE YA-YA SISTERHOOD** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE SUM OF ALL FEARS** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**REIGN OF FIRE** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SCOOBY-DOO** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**UNDERCOVER BROTHER** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**VILLAGE TREE**  
1 Gervais Rd. St. Albert 458-1848

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SERVING SARA** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLUE CRUSH** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLOOD WORK** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE MASTER OF DISGUISE** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**ROAD TO PERDITION** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MR. DEEDS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LIKE MIKE** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SCOOBY-DOO** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE BOURNE IDENTITY** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**FAMOUS PLAYERS**  
29 Ave. Calgary Trail 438-6977

**BAD COMPANY** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BLOOD WORK** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LILO AND STITCH** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SERVING SARA** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**PARAMOUNT THEATRE**  
10233 Jasper Ave. 428-1307

**BLUE CRUSH** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SILVERCITY WEST EDMONTON MALL**  
WEM, 8882-170 St. 444-2400

**AUSTIN POWERS IN GOLDMEMBER** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**BARBERSHOP** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MYSTERIES OF EGYPT** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**ONE HOUR PHOTO** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SERVING SARA** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIDER-MAN/MEN IN BLACK II** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPY KIDS 2: THE ISLAND OF LOST DREAMS** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STEALING HARVARD** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STUART LITTLE 2** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SWIMFAN** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**UNDISPUTED** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**WESTMOUNT CENTRE**  
111 Ave. Groat Rd. 455-8726

**CITY BY THE SEA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MY BIG FAT GREEK WEDDING** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SIGNS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**XXX** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MOVIES 12**  
CINEMA CITY 12  
3633-99 STREET 463-5481

**K-19: THE WIDOWMAKER** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**LIKE MIKE** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**EIGHT LEGGED FREAKS** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**MR. DEEDS** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**DIVINE SECRETS OF THE YA-YA SISTERHOOD** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE COUNTRY BEARS** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**STAR WARS: EPISODE II-ATTACK OF THE CLONES** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SCOOBY-DOO** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE SUM OF ALL FEARS** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**REIGN OF FIRE** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**THE CROCODILE HUNTER: COLLISION COURSE** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**UNDERCOVER BROTHER** PG  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**INSUMULA** 14A  
DTS Digital. Daily 12.45 3.15 7.00 9.40

**SPIRIT: STALLION OF THE CIMARRON** G  
DTS Digital. Daily 12.45 3.15 7.00 9.40

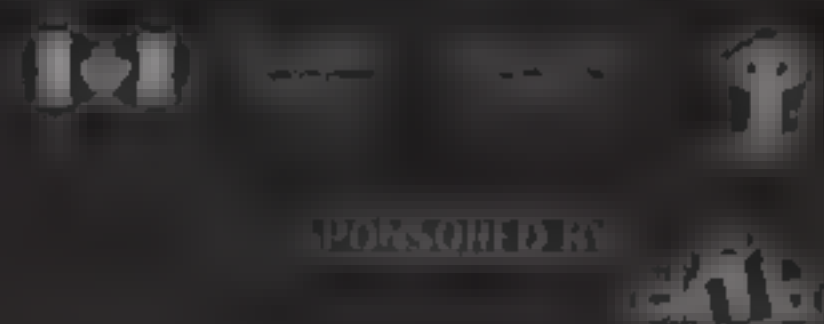


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VUE  
WEEKLY

## arts

## Edifice complex

Excitement is  
building over the  
cohabiting artists of  
*Artscoop Uncaged!*

BY AGNIESZKA MATEJKO

**I** have lived in this building for a little over a year now, and while I knew that behind each of these closed doors people were creating art, I never had a chance to see much of it." So says Paul Matwychuk, who's not only the managing editor of *Vue Weekly* but also a resident of ArtsHab, a downtown loft dedicated to providing living/working spaces for artists. Matwychuk, together with Ophelia Kwong and in collaboration with Artscoop (their residents' association), has put together an exhibition of artworks, *Artscoop Uncaged!*, created by the 14 inhabitants of this unique building.

"The concept we had with this show was sort of that in this mansion there are many rooms, and all kinds of art. It's a rich artistic pageant," says Matwychuk, who has now finally seen every apartment in the building. "I have met all but one of the residents," exclaims Kwong, one of the building's newest tenants, who immediately immersed herself into the organization of the show. "I was somewhat overwhelmed." "Of all the people in the building, the two of us who have the least experience with visual art were charged with curating the show," says Matwychuk. "I'm a writer/actor, there's a filmmaker, a musician, but all the others are visual artists. So we decided that if we wanted to put ourselves out into the world, an exhibition of visual art would be the best way."

Kwong, meanwhile, is a psychology student whose main connection to art is through her partner, photographer Pieter de Vos. "I have only very little artistic endeavours that I occasionally put up around my house," she remarks shyly. "Curating the show is my contribution to art.... The vision of ArtsHab is to build a community and to

share ideas with other artists." "You see art in the halls," agrees Matwychuk, "but I relished the opportunity to talk to people one on one, find out where they are coming from; I like talking to creative people about what they love doing and what they feel passionately about."

Matwychuk's interest is shared by the large number of Edmontonians whose curiosity about these romantic artists' studios is attested to by the high attendance at

tors who annually descended upon ArtsHab residents. "The idea of having artists living in these lofts is romanticized," he says, citing safety concerns about living in the same spaces where potentially toxic art supplies are used. There are also practical issues. "When you are around art all the time, it's hard to detach yourself from what you are doing," he says. But Turnbull's most bitter criticism is reserved for the many visitors streaming through during the open houses.

"We would greet people, let them into our apartments," he says. "We were hoping that they would look at the art. People were only interested in the architecture. What about the artwork? We were not given respect as tenants—only one person took his boots off!"

Turnbull, in collaboration with his partner Kelly Kitson, decided that *Artscoop Uncaged!* presented a perfect opportunity to express these concerns through a multimedia installation. (It was also an ideal occasion for Turnbull to utilize the virtual reality helmet that had been collecting dust in the corner of their apartment.) He and Kitson filmed a six-hour video of an incident that occurred just outside of their apartment window. "The main part in [the video] is my bicycle that

was trashed by someone on a drunken rampage," he says. "I re-enacted the scene; my bicycle all twisted up and half-hanging on the road."

The rest of the installation is a chalk drawing of the layout of Turnbull and Kitson's apartment. "The layout gets trampled over during the course of the exhibition," Turnbull explains—a poignant commentary on the less-than-ideal aspects of the urban ArtsHab milieu. A drunk man have trashed the bicycle on the street below, while inside the building the tenant's sensibilities and property are occasionally damaged by tactless visitors.

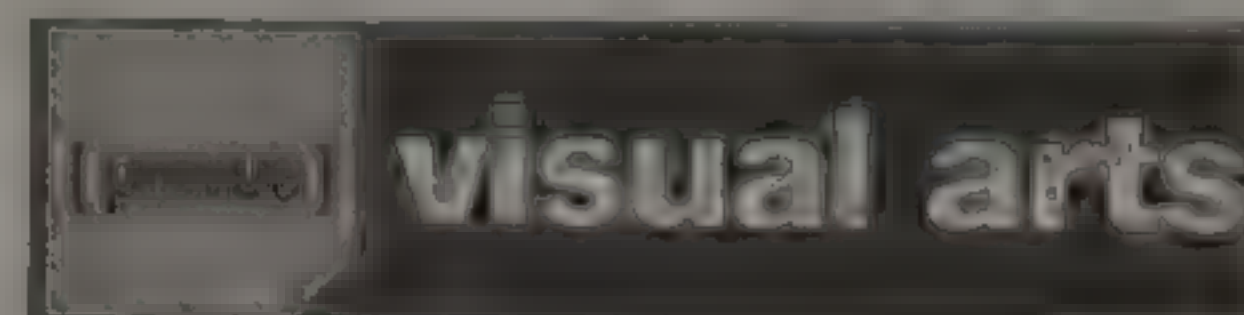
**Tenants, anyone?**

While Turnbull presents the least



East Ridge by ArtsHab inhabitant Jeff Collins

ArtsHab's annual open houses. "People prowl in the artist lofts, curious about how artists live," says Matwychuk. "They peer at the splatters of paint on the floor, canvasses stacked against walls, and at the



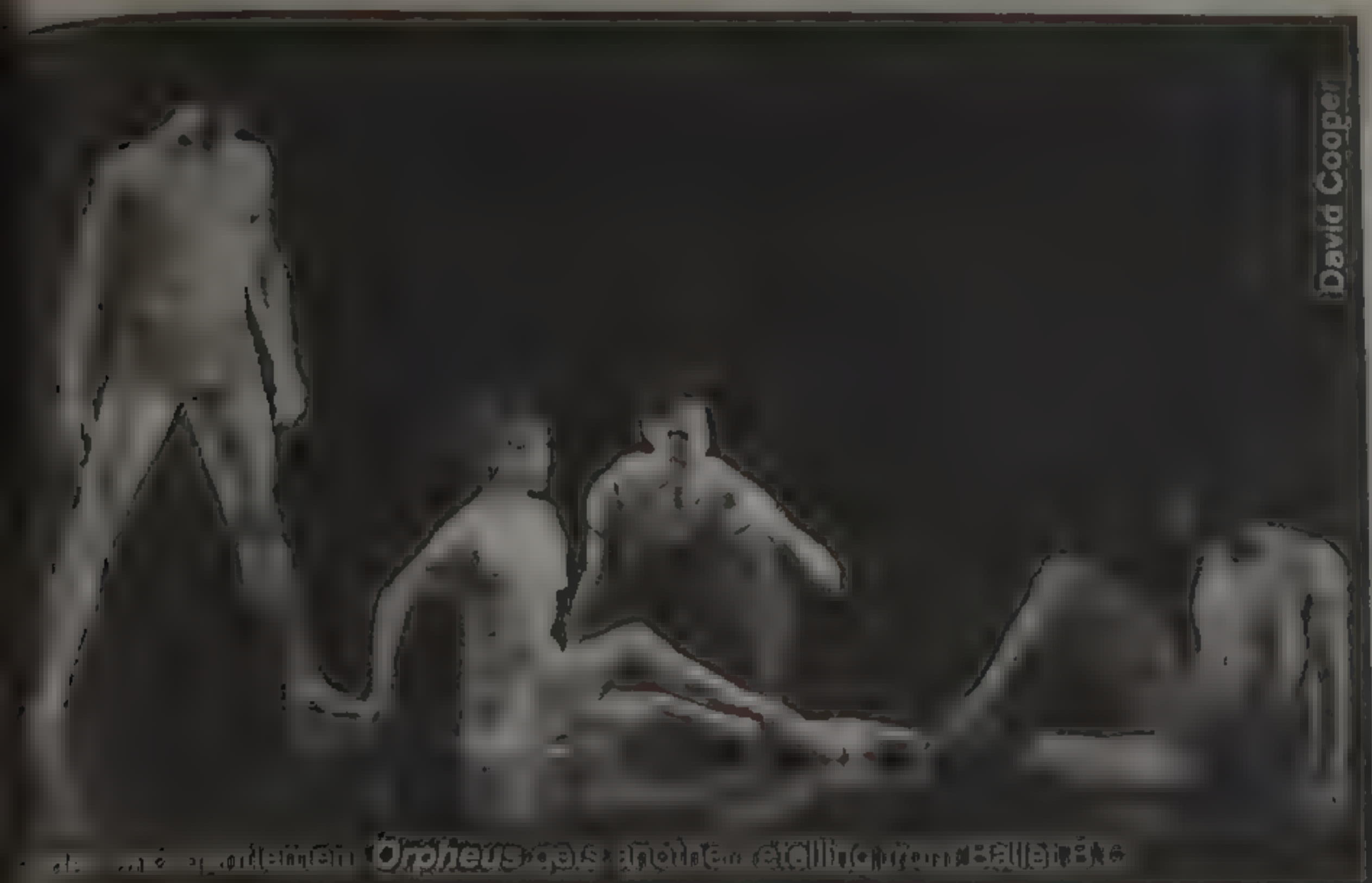
artists who created it all standing in the middle of it all. These open houses were a good idea, but with this show, we thought that rather than try and lure the outside world in, we would take ourselves and our work outside."

**Intruder alert!**

David Turnbull, one of the building's earliest tenants, has a less benign view of the torrents of visi-

SEE NEXT PAGE





## In the arms of Orpheus

Ballet B.C. explores myths and lyres through contemporary dance

By JAMES ELFORD

The story of *Orpheus* may be as old as they come, but Ballet British Columbia's version of the tale (set to music adapted from the operas of Christoph von Gluck) takes care to avoid traditional ballet trappings in favour of the contemporary. "People who might expect to see tutus won't see them and might be surprised," warns ballet master and former dancer Sylvain Senez as he speaks about the non-traditional costumes designed for the show. "But that's not a bad thing."

You know the story, which has provided inspiration for artists as diverse as Rilke, Cocteau and Offenbach: Orpheus, an extremely talented poet and musician, travels to the underworld to retrieve his dead wife Eurydice. Using only his gift of song, Orpheus manages to convince Hades to take Eurydice back with him to the upper world. Except there's a hitch: Orpheus may not glance back at her or he will lose her forever. Sadly, Orpheus can resist his curiosity for only so long.

Under the artistic direction of John Alleyne, Ballet B.C. aims to bring its own touch to the story. Different companies have performed the myth, but a different choreographer makes it different," explains Senez. "I think people should expect to see movement that's quite different from what they've seen before." It's in this respect that Senez believes Ballet B.C. shines as a contemporary company—unlike the traditional repertoire of more classical companies. Contemporary ballet is geared towards creation."

The dancers' technique, however, is still classical. "Unlike classical ballet, where the steps are laid out, things aren't laid out in contemporary," explains Senez. "The roles are very much tailored to the dancers performing and accomplishing the

movement." Indeed, the dancers help originate the movements they perform, an approach that results in their being that much more comfortable and natural in their parts. "Every dancer in the company," Senez says, "can hold their weight onstage."

Senez also stresses the creativity inherent in this style of ballet: "Every choreographer has their own way of generating movement, of explaining the piece. Like any creative process it is changing, even up to opening night. That's on an artistic view; on a practical view, you have to rework things to fit the theatre when you tour."

### Classical gas

Indeed, the group's habit of touring both large and small venues means that the contemporary style matches the company's goals far better than classical.

"Touring has to do (a) with budgets and (b) size of production," says Senez. "Classical requires a huge company and a huge repertoire. It is very expensive and makes touring difficult. Instead we perform pieces from the present day. It's part of our mandate—you want to take out the production and tour with it. It's good for the company and the dancers as well as the people who get to see it. Dance is one of the major art forms, and it must be toured.... [Ballet] can't become stagnant or hold to the status quo. Like any art form, it has to evolve."

It would appear that, unlike Orpheus, who couldn't resist looking back at the land of the dead, Ballet British Columbia is keeping their eyes firmly fixed on the future. "There is certainly a pleasure with going back to the classics," Senez says, "but you can't do those indefinitely. There is a thrill in going to see something you haven't seen before, and I think this is what we are trying to reach." ☐

### Orpheus

Presented by Ballet British Columbia • Jubilee Auditorium • Tue-Wed, Sept 17-18

## Here comes the Thon

Mark Meer is resting up for the 10th anniversary of the *Die-Nasty Soap-a-Thon*

By PAUL MATWYCHUK

Last year, to my great embarrassment, I fell asleep while watching a play I was supposed to be reviewing. And yet the actors onstage thought my sudden attack of fatigue was perfectly understandable and forgivable—after all, plenty of them were ready to nod off too. That's because we were all in the fortieth straight hour of the *Die-Nasty Soap-a-Thon*, the Varscona Theatre's epic annual live, improvised soap opera, an endurance test that has become the ultimate proving ground for the Edmonton acting community's comedy staying power. It's *They Shoot Horses, Don't They?* crossed with *Falcon Crest* crossed with the Jerry Lewis Labour Day telethon—only funnier, and minus the Dexedrine or the appeals for cash, and where the only toteboard in sight is a chart in the lobby listing how many hours each of the principal performers has been onstage.

The event begins at 6 p.m. on Friday afternoon and wraps up to a tumultuous, bleary-eyed standing ovation (from the audience members still alert enough to climb onto their feet, anyway) at 11 p.m. on Sunday night, for a total of 53 straight hours of continuous improvisation (minus a 10- or 15-minute break every two hours). And while most of the core cast members—the same actors who star in the normal, two-hour doses of *Die-Nasty!* every Monday night—typically rack up about 30 to 35 hours of stage time during the *Soap-a-Thon*, there are always a small handful of particularly reckless performers who make it their mission to last the entire weekend. During last year's *Soap-a-Thon*, which was set in outer space, only Jeff Haslam, Jeff Page and Patti Stiles were able to go the distance—and by Sunday night, they all shared the glazed, slightly astonished look of astronauts who've just emerged from

suspended animation.

Mark Meer—an improv ironman who seems to spend half his life participating in one improv show or another anyway—has put in five full 53-hour *Soap-a-Thon* shifts, and he's especially eager to bring the total to six this weekend after spending most of last year's show stranded in an airport in England as a result of the chaos surrounding the September 11 hijackings. "It's a completely immersive experience," he says about the *Soap-a-Thon*. "I often won't even leave the building for the entire

time—not even on a break. And there are many people who do that,

including audience members. The biggest indicator of the passage of time is usually the position of the sun during your cigarette break. About a day, a day and a half into it, you look outside and you see what looks like the sun coming up, but you're not sure if it's dusk or dawn until you ask someone."

### Meer campaign

This is the 10th edition of the *Soap-a-Thon*, and perhaps as a way of marking that milestone anniversary, this year's story is set at a hotel during a mammoth family reunion. Meer has been part of every single one of those *Soap-a-Thons*—when he participated in the first one, he was a young TheatreSports recruit who hadn't even seen the soaps. And while the *Soap-a-Thon* hasn't developed much in terms of length (the performers could probably go longer than 53 hours, but it's getting hard enough already for the audiences to fit the whole thing into their schedule), Meer thinks it's come a long way artistically. "There's a lot less death these days," he notes. "In the early years of the *Soap-a-Thon*, there was killing and butchery on an unimaginable scale. The year we set it in a condominium, the condo came complete with a mass grave behind it."

The last few *Soap-a-Thons* have shown more interest in character development than carnage—which is not to say that silliness has been banished entirely. (For instance, Meer hints that audiences may see the return of a popular team of characters from 2000, the three dimwitted janitors played by Meer, Jeff Haslam and Ron Pederson—who's been able to squeeze in the *Soap-a-Thon* as one of his last orders of business before

same time," continues Brown. "Our reason for existing is to make art. We can't live at that," adds Jeff Collins. "I'm a painter and you can get insulated among other painters. I didn't know any filmmakers or musicians [until I moved into ArtsHab]. You feed off that!"

"We are glad that someone was thinking about us—in Alberta," concludes Brown as everyone laughs. "There is nothing like it in Calgary!" ☐

### Artscoop Uncaged!

Commerce Place Gallery • Sept 9-28

heading off to Los Angeles to join the cast of *Mad TV*.) And of course, things only get more demented in the late-night segments. "The weird hours are definitely more likely to be host to zany adventures," Meer says. "And God knows I sure love a zany adventure!" ☐

### Die-Nasty Soap-a-Thon

Varscona Theatre • Continuously from Fri, Sept 13 (6pm) to Sun, Sept 15 (11pm) • 433-3399

### Smiles to go before I sleep

During the last few years, I've always tried to catch as much of the *Die-Nasty Soap-a-Thon* as possible—last year, I managed to catch about 35 hours of it, my best showing yet. (Okay, 34 hours, if you count the hour I missed when I fell asleep during the Family Hour on Sunday afternoon.)

This year, however, I will attempt to become one of the show's most enduring elements (albeit the one that's by far the least entertaining to watch) by remaining in the audience for its entire 53-hour running time—a superhuman feat of theatregoing that I imagine is akin to watching 25 midnight Fringe shows in a single dose.

To prepare for this ass-testing ordeal, I asked *Die-Nasty's* resident Cal Ripken, Mark Meer, to give me a couple of tips on *Soap-a-Thon* survival. For instance, does he try to do a lot of resting up ahead of time? "Yeah," he says, "I usually try to sleep in a few days beforehand. I also try to avoid getting drunk—it's never a good idea to go into the *Soap-a-Thon* with a hangover. And during the course of the *Soap-a-Thon*, my most important advice is hydrate, hydrate, hydrate. Caffeine, while it might help you out in the short term, in the long term is your enemy."

Got it. I've also learned my lesson from the crick in my neck that persisted for two days after last year's *Soap-a-Thon*—this year, I'm bringing a pillow. —PAUL MATWYCHUK

Who's on Top?

Shot entirely in Edmonton for Life Network, the series takes a playful look at the differences between men and women—from sensitivity and vanity to spending, cleaning and competing.

If you'd like to be our next participant, call Jim at 440.2022 x264



# Astral Horoscope

By MATT SHORT



**ARIES** (Mar 20-Apr 19): You are the first sign of the zodiac: the sign of beginnings. You are at your best when you're initiating new ideas, but you must also learn to look back at unfinished business. Influences from Mercury encourage you to focus on getting important calls, mailings, payments and other tasks completed by Friday the 13th. Afterward, you may find it increasingly difficult to go about your daily routine. Miscommunication in close relationships, cancelled appointments and general transportation problems are forecast after September 14.



**TAURUS** (Apr 20-May 19): Your loins are ablaze while your ruling planet, Venus, continues moving through sensual Scorpio. Focus remains on love and business relationships. Emotional intensity, psychic feelings concerning loved ones and increased sexual needs are in your forecast. Purchases that appear to be bargains and lawsuits with open enemies are not favoured, especially ones involving foreign people or places. There may be deception or lack of appreciation in relationships, but these energies could also translate into social opportunities, good times and added creativity. Other people's money could play a part in your week, along with Sagittarius and Pisces.



**GEMINI** (May 21-June 20): Now that your energy levels are high, try to get all of your important errands completed by the end of the week. Your ruling planet, Mercury, is still in the harmonious sign of Libra, but will be slowing to a halt on September 14. Problems regarding transportation, mailings, telephone, Internet and neighbourhoods could arise. Decisions made after this day about relationships or business issues may only be temporary. Avoid unnecessary trips and decisions. Move back to unfinished writing, books and ideas to make the most of this time.



**CANCER** (June 21-July 22): As sexual impulses slowly fade, renewed faith will begin to take its place sometime after September 12, especially regarding work and health issues. Optimism and natural spirituality will prevail, along with the digestion of God and knowledge. Relationships could get the attention they need on September 14, when Venus touches your ruling Moon. By September 15, your mood will change again to a more somber, reserved one. Career responsibilities may take the place of emotional expression.



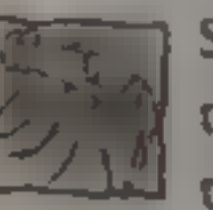
**LEO** (July 23-Aug 22): Your ruler, the sun, is currently moving through the sign of Virgo. An updated analysis of your personal value system, along with frugal spending habits and concerns of diet and health are all part of this week's forecast. Is there a dietary change or addition that you never followed through with? By September 14, planetary energies could become somewhat hectic for you. Daily activities may turn into challenges, especially involving transportation, telephones, neighbourhoods and misunderstandings between friends and family. This is not the time for financial speculation, but it is the perfect opportunity to pick up where you left off with unfulfilled dreams.



**VIRGO** (Aug 23-Sept 22): It was only last year at this time, so close to your birthday, that the shocking and catastrophic events of September 11 occurred. Only God has been able to help us through this unfair and painful weather. With time, the planets have moved into a more peaceful alignment. However, your planetary ruler, Mercury, is going to play some tricks on you sometime after Friday the 13th by delaying paycheques and creating problems with ATMs. Triple-check all bills and financial dealings, especially those related to beautification.



**LIBRA** (Sept 23-Oct 22): You may rediscover how much you value sex while your planetary ruler, Venus, moves through horny Scorpio. Benefits of other people's money could play a part in your own bank account through gifts, grants, insurance and inheritance. By the night of Friday the 13th, planetary forces will create difficulties in travel, communications and making plans. Chances are increasing that you will be fooled into get-rich-quick schemes and items that seem like bargains, so use caution regarding major purchases or financial decisions.



**SCORPIO** (Oct 23-Nov 21): Somebody important was going to call or mail you something, but didn't. Unfortunately, now you won't get it for several weeks. Destiny sometimes has a way of treating us in this mysterious manner. All that matters is that you have control of yourself and your financial situation. Beneficial Venus is moving through your sign, enhancing your attractiveness and giving you a bigger bulge—in your pocket, anyway. Your natural intuition is powerful, so pay attention to sudden insights and realizations. Open your eyes to possible scholarships and increases in income, especially regarding law and foreign locations.



**SAGITTARIUS** (Nov 22-Dec 21): You've made so much progress and so many rapid changes. Now you may experience some degree of regression. Your escapist tendencies are at an all-time high. Recreational sleep, alcohol, addictions, excessive fantasy, movies and isolation are shown. Try not to avoid responsibilities involving your faith, universities, children and creative talents. You are easily deceived at this time, so wait a while to make major life decisions. Problems pertaining to water, gas and oil are also indicated.



**CAPRICORN** (Dec 22-Jan 20): Your planetary ruler, Saturn, is still moving through the sign of Gemini, bringing themes of schools, neighbourhoods, writing and communications. However, on September 14 planetary vibrations take a turn, creating difficulties in these areas and other normal daily activities. Your career situation could remain at a standstill—this isn't the time to ask for a raise. Troubles with your car, missed calls, traffic, tardiness and general bad timing are indicated. Pushing forward toward your goals could be a strain on your precious energy. Now is the time to sit back and see how far you've come. Good friends and the sign Aquarius are involved.



**AQUARIUS** (Jan 21-Feb 18): You are serious about accomplishing your goals. Career situations involving teaching, children, managing and the arts remain favourable, as your planetary rulers, Uranus and Saturn, continue in harmony with each other. After September 14, plans may begin to fall through and progress could come to a halt. New endeavours will carry many obstacles, so use this week to look back and finish unfinished projects, especially regarding needed form and structure. Old interest and hobbies could also be revived at this time. The sign Capricorn and parental figures could apply.



**PISCES** (Feb 19-Mar 19): Your dreams are bigger than ever. Influences from Jupiter are increasing your imagination and creative qualities, but you may take on too many projects and end up finishing nothing. Good luck and favourable circumstances could make you lazy and unappreciative. If these energies are well-directed, positive results could manifest themselves, especially involving the workplace. Your health forecast is favourable—you are vulnerable only to weight gain, carelessness or hangovers from your own overindulgence. Love relations may have different spiritual values than you do at this time. Sagittarius, Taurus or Libra may be involved. ☽

## THEATRE NOTES



all the world is a stage

By PAUL MATWYCHUK

### Ain't nothing like Tarheel thing, baby

**King Mackerel and the Blues Are Running • La Cité francophone (8627-91 St.) • Sept 13-22 • preVUE** Jim Wann probably had his biggest stage success with *Pump Boys and Dinettes*, a show he co-created, which was nominated for a Tony for Best Musical back in 1982. But together with fellow singer/songwriter Bland Simpson he's created a host of lively, unpretentious crowd-pleasing follow-up shows that display a lot more regional ethnic flavour than you might expect from a couple of

guys named Wann and Bland.

Here in Edmonton, they're best known for *Diamond Studs*, a roots-rock take on the Jesse James saga that Leave It to Jane liked so much they mounted it twice: a Sterling Award-winning production in the 1990/1 season and a successful revival 10 years later. They're returning to the Wann and Simpson catalogue for the kickoff show of their 2002/3 season—namely *King Mackerel and the Blues Are Running*, a tribute to Wann and Simpson's home state of North Carolina and all the shipwrecks and train collisions that dot its colourful past. (The state had much better luck when it came to aviation; the Wright Brothers made their historic first flight at Kitty Hawk, a city on North Carolina's scenic east coast.)

"The songs are all stories—just beautiful, beautiful stories," says Chris Wynters, who makes up the cast of the show along with his Captain Tractor bandmate (and *Diamond Studs* co-star) Scott Peters and Jason Cody of the Almost Leather Band. "It's all very honest—that's the thing I like about it.... Bland's songwriting tends to be more old-fashioned, with more of a bluesy feel, while Jim's songs are more like modern rock songs. When we did *Diamond Studs*, I was singing all of Jim's

songs and Scott got all of Bland's songs. But this time we've switched. So it's kind of interesting—to me, anyway—to hear how Scott handles Jim's material."

Either way, it's not as though either performer is venturing too far from Captain Tractor's usual musical style; to hear Wann and Simpson tell it, North Carolina is pretty much the closest the United States has come to producing their own version of Newfoundland. "The east coast of the Carolinas is not unlike the east coast of Canada," says Wynters. "It's nautically-minded. The original settlers still sound somewhat Irish, sort of like Newfoundlanders—it's so distinctive that there's even a song in the show about the old-timers' accents."

And, like *Diamond Studs*, even though there's a plot and the actors are playing characters, the show's format resembles a concert more than it does a conventional musical—the actors play their own instruments and they stand behind mic stands like a regular band would. "Jim and Bland's whole idea of theatre is to write shows for musicians," says Wynters. "There's this convention where the characters always have guitars around their necks, they're not trying to hide the mics inside their wigs. I don't know of any other plays that are like that." ☽

James Lahey. Sculpture by Cameron Kerr and Isla Burns. Until Sept. 24.

## ARTS WEEKLY

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Deadline is 3pm Friday.

### ART GALLERIES

Also see What's Happening Downtown on page 45.

**AGNES BUGERA GALLERY INC.** 12310 Jasper Ave., 482-2854. \***TOTEMS:** Douglas Bentham's vertical, totemic-shaped sculptures in brass and bronze. Sept. 14-27.

**ART BEAT GALLERY** 8 Mission Ave., St. Albert, 459-3679. \*New works by gallery artists. Until Sept. 20. \***DREAMSCAPES AND STEPPING STONES:** Exhibit of pottery, paintings, and poetry. Featuring the work of Elke Blodgett and Barbara Jean Hughes. Sept. 21-Oct. 4.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. **GALAXY:** Govro (paintings on glass), Jeannine Chalifoux (pastels, watercolours), Jacques Rioux (photos), Louise DesRosiers (sculptures). Until Sept. 28.

**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. **SOME NOTES AND OBSERVATIONS ON V:** New sculptures by Joe Fafard.

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **BEING THERE:** Recent landscape paintings by Kate More. Opening reception SAT, Sept. 21, 1-4pm. Sept. 17-Oct. 19.

**EXTENSION CENTRE GALLERY** Second Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Fri 8:30pm, Sat 9-12 noon (until Sept. 25). **ALBERTA LANDSCAPE:** Alfred Schmidt exhibition. Until Sept. 25.

**FAB GALLERY** 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. Guest artist Wolfgang Troschka and Carol Blokkamp. Sept. 17-Oct. 5. Opening reception THU, Sept. 19, 7-10pm. \***Telus Centre**, 87 Ave., 111 St. Wolfgang Troschka speaking, THU, Sept. 19, 5:30pm.

**FORT DOOR** 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Eskimo soapstone carvings (loons, bears and hunters) by J. Amamisa. West Coast Indian and Eskimo gold and silver jewellery (rings, bracelets, pendants, earrings) by Carmen Goertzen. Until Sept. 30.

**THE FRINGE GALLERY** Bsmr., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. **THE FLESH FORMS:** Paintings by Doug Jamha, photographs by Jill Watamaniuk. Until Sept. 30.

**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. Recent work by Jostein Haugland. Sept. 13-20. Opening reception FRI, Sept. 13, 7-9pm. Artist in attendance.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. \*1+2: Plastic bio-morphic pieces made from different arrangements of the same basic modular elements by Simon Black. Sept. 12-Oct. 19. Opening reception SAT, Sept. 12, 5:30pm-10pm. \***FRONT ROOM:** \***PEEP SHOW:** Open House Event, featuring Simon Black, Doreen Dubriel and Tessa Nunn. THU, Sept. 12, 5:30pm-10pm. \***PINHEADS:** Heads covered in pins and beads by Doreen Dubriel. Sept. 12-Oct. 19. Opening reception SAT, Sept. 12.

**HOTHOUSE HOME AND GIFT** 8004 Gateway Blvd., 434-2184. Open daily, retail hours. Works

by Derrick Lipinski. Until Sept. 22.

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave., 433-5807. **INSTRUCTOR'S ARTS AND CRAFTS:** Group exhibition. Until Sept. 26.

**JOHNSON GALLERY** \*7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Pastels and prints by Wendy Risdale, watercolours, acrylics and prints by Dave Ripley and watercolours by Vija Finvers. Pottery by Jann Semkow, pewter by Raymond Cos. Until Sept. 30. \*1817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Jim Painter, Jim Brager, serigraphs by George Webner, Meredith Evans, Illingworth Kerr, Armand Vallee and Elkie Sommers, potter by Noburo Kubo. Until Sept. 30.

**KAMENA GALLERY** 5718-104 St., 944-9497. **SPRING COLLECTION:** Gallery artists and new work by Willie Wong.

**McMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **KALAMKARI: INDIA BY DESIGN:** Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. \*Also on display outside the gallery: **SACRED PLACES AROUND THE WORLD:** Platinum prints by Dr. Allan W. King.

**MODERN EYES GALLERY AND GIFT** 40, 24 Perron Street, St. Albert, 459-9102. Ian Sheldon, Exhibition and Sale. Until Sept. 14.

**MOUNTAIN FOODS CAFÉ - JASPER** 606 Connaught Drive, across from the Via Station (Jasper). **KUNST AUSSTELLUNG EXHIBITION WALL:** Silkscreens by Bill Home of Wells BC. Until Sept. 24.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **EYE OF THE STORM:** New clay, steel and charcoal works by Sharon Moore-Foster. Until Sept. 28.

**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. \***INTERPRETATION: MEMORY SUITE III:** New works on paper and glass by Brenda Malkinson. Until Sept. 24.

**SNOWBIRD GALLERY** WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **EQUUSSENSE:** Paintings by Susanne Loutas, close-ups of horses. Until Sept. 30.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

**TELUS CENTRE** Main Floor, 87 Ave., 111 St., 492-3034. Open Mon-Fri 8:30am-4:30pm. Heather Spears Exhibition. Until Sept. 27.

**THE VAAA GALLERY** 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **NAMASTE: A PHOTOGRAPHIC JOURNEY OF SOUTHERN INDIA:** Black and white documentary photographs by Dan Power. Until Sept. 26. Opening reception THU, Sept. 12, 7-10pm, artist in attendance.

**VANDERLEELIE GALLERY** 10344-134 St., 452-0286. Open Tue-Sat 11am-5:30pm. **FALL GROUP SHOW:** A selection of paintings by David Alexander, Gregory Hardy, Mona Shahid,

### DANCE

**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. Ballet British Columbia presents *Orpheus* Sept. 17-18, 8pm. TIX @ TIX on the Square, TicketMaster.

### THEATRE

Also see What's Happening Downtown on page 45.

**CAT ON A HOT TIN ROOF** Varscona Theatre 10329-83 Ave., 420-1757. By Tennessee Williams Presented by The Williams Collective. Set in the Mississippi Delta. About love, consuming guilt, fear, family dysfunction. Sept. 18-29. TIX \$15 adult, \$10 student/senior/equity @ TIX on the Square. Preview night Sept. 18. All tickets \$5.

**COCKTAILS AT THE ROXY** The Roxy, 10708-124 St., 453-2440. Roxy fundraiser. Season celebration party. SAT, Sept. 14.

**THE GREAT ELECTRICAL REVOLUTION** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan, 1937 during the depression. The Gallaghers have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Sept. 13-Nov. 3.

**HAPPY DAZE** Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. Until Nov. 3.

**KING MACKEREL AND THE BLUES ARE RUNNING** La Cité Francophone, 202, 8627-91 St., 497-4395. By Bland Simpson and Jim Wann Presented by Leave it to Jane Theatre. Toe-tapping tunes tell the tale of the Coastal Cohorts as they set out to save their beloved East Coast hotel. Sept. 13-22, 8pm; Sun Matinees 2pm TIX \$15, \$12 senior/student/ equity members

**PENTECOST** Timms Centre for the Arts, U of A Campus, 492-2495. By Stewart Parker. Presented by Studio Theatre. When Lenny inherits a house from his great-aunt in the middle of a war between the Protestants and Catholics in Northern Ireland, he, his ex-wife and two Protestant friends are caught in a personal and political crossfire. Sept. 19-28 @ 8pm; matinee Thu, Sept. 26, 12:30pm. TIX \$8-\$20. No performances on Sundays.

**PUPPETRY OF THE PENIS** Myer Horowitz Theatre, Student Union Building, U of A Campus, 451-8000. A non-sexual adult show Two naked penis puppeteers on stage presenting the ancient Australian art of genital origami with a series of penis installations. Sept. 17-22 Sept. 26-28. Tue-Thu 8pm; Fri-Sat 7pm and 9:30pm; Sun 7:00pm. TIX Tue-Thu, Sun \$37.50; Fri-Sat \$42.50; (discount 10% for groups of 20 or more) @ TicketMaster.

**ROCKMORE HIGH-CLASS OF '59** Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four 'R's: readin', ritin rock 'n' roll. Until Nov. 2. TIX \$43.95 Sun, Wed, Thu; \$49.95 Fri, Sat. \$20 children under 12. Children under 2 years free.

**SURVIVAL: THE IMPROVISATION GAME** Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. \*Every FRI (Starts Sept. 13). \$5.

**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers



## EVENTS WEEKLY

For a FREE listing, fax 426-2889 or email [listings@vue.ab.ca](mailto:listings@vue.ab.ca).  
Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's push pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**DEVONIAN BOTANIC GARDEN** 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 11am-

5pm. •**ANIMALS AS ARCHITECTS**: Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**ST. ALBERT: THIS IS OUR STORY**: Permanent exhibition. •**CRY OF THE LOON**: Until Nov. 16. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Suggested donation \$2.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family.

**ODYSSEUM** 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery: Space Place**: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). Open weekdays 9am-9pm; weekends 9am-5pm. •**SYN-CRUE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent exhibit. •**THE BIRD GALLERY**: Mounted birds. Permanent exhibit. •**A TO Z AT THE MUSEUM**: Every Sat (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. •**SAT 14 (9am-11am)**: P is for Peace Parade: Celebrate with local military families and highlight peaceful efforts within our own community. •**SAT 21 (9am-11am)**: Q is for Quills: Join us in the Learning Circle as we invite a guest artisan to show us the fine art of porcupine quill handwork. •**BROWN BAG LUNCH SERIES**: Museum Theatre, 453-9100. WED 18 (noon): Birds and Beasts: Working in the

Philippines. Speaker Jane Ross. Free. •**EDMONTON FILM SOCIETY**: Museum Theatre, 439-5285. MON 16 (8pm): *The Lady Eve*. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

**RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. •Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family. TIX \$3.50 each (incl. admission to the museum).

**U OF A Human Ecology Gallery**, Human Ecology Building, 116 St., 89 Ave., 492-2528. Open Mon-Fri 8am-9pm; Sat 8am-4pm; Sun noon-4pm. **AN EVOLVING DESIGN PROCESS: FROM WASTE TO ARTWEAR**: Featuring clothing designed and

created by Human Ecology graduate student Andrea Schuld. Sept. 12-25. Free.

## KIDS STUFF

**GRANT MACLEAN COLLEGE** Jasper Place Campus, 10045-156 St., 497-4303. •Combination Dance classes, 4-7 yrs. Starts Sept. 14. •Teen Jazz Funk Dance, 8-14 yrs. Starts Sept. 14. •Children's Theatre classes, ages 4-5, 6-9 and 10-14 yrs. Starts Sept. 18.

**IDYLWYDE LIBRARY** 8310-88 Ave., 496-1808. •Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. •Every WED (4pm): Japanese Calligraphy, 8-14 yrs. Pre-register.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-8787. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17) /senior, \$19 family. Until Oct. 14.

**WHITEMUD CROSSING LIBRARY** 145

SEE NEXT PAGE

## THE ART OF DOWNTOWN

## What's Happening Downtown!

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •**H.A.W.T. GLASS**: New glass by members of Hot Artists With a Thirst. Until Oct. 26. SAT, Sept. 21, 9pm-midnight: Basement Bash: Performance by BEAMS. •**THE DISCOVERY GALLERY**: An exhibition of wood works by Doug Haslam. Until Oct.

**ART AND DESIGN IN PUBLIC PLACES PROGRAM** SE Corner of 109 St., Jasper Ave., 426-2122. Celebrate the Gateway Art Project artwork No. 23 (a 3-story sound-scape sculpture) designed by ID8 Design Group. THU, Sept. 12, noon-1pm.

**CITY HALL** 1 Sir Winston Churchill Sq., 426-0072. **WHAT WE DO BEST**: Sept. 14-30. Opening reception SUN, Sept. 15, 2-4pm.

**CLICK HERE CAFÉ** 10805-105 Ave., 425-4002. **BOXES**: An exhibition by Brad Raymond. About the collection, storage and display of materials born in box culture. Until Sept. 20.

**COMMERCE PLACE** 10155-102 Ave. •**ARTSCOOP UNCAGED**: An exhibition of visual art designed to showcase the diverse and exciting work of ArtsHub's many talented residents. Until Sept. 28.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, [www.eag.org](http://www.eag.org). Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •**ALEX JANVIER NEW WORKS**: Until Sept. 15. •**FROM THE COLLECTION**: Until Sept. 15. •**OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES**. Until Nov. 3. •Curator's tour with Peter White. SUN, Sept. 15, 1-3pm. •Open studio-Polar Postcards with Brucie Moulden. SUN, Sept. 15, 1-4pm. •**MAX STREICHER: SILENIUS**. Sept. 13-Nov. 17. •Artist's talk. SUN, Sept. 15, 3pm. •**TAIGA CHIBA: ANCESTORS**. Sept. 13-Nov. 17. •Artist workshop-Who are your ancestors? SUN, Sept. 15, 1-4pm. •**EDMONTON CONTEMPORARY ARTISTS' SOCIETY 10TH ANNIVERSARY EXHIBITION**. Sept. 13-Nov. 17. •Edmonton Contemporary Artists' discussion. *International and Local: Continuing the Modernist Tradition*. SAT, Sept. 14, 8pm. •Alberta Society of Artists, talk. Richard and Carol Selfridge. THU, Sept. 12, 7pm. •**ALL IN ONE DAY SUNDAY**. SUN, Sept. 15, 1-4pm. •**AFTER DARK: Arctic Impact**: Featuring The Stone Merchants. Live music, exhibition tours. FRI, Sept. 27, 7pm. TIX \$20. •**CHILDREN'S GALLERY: FROM HEAD TO TOE**: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

**GIORDANO GALLERY** Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring David Bolduc, Tony Calzetta, Phil Mann and Mark Lang. Until Sept. 18.

**LATITUDE 53** 10137-104 St., [www.latitude53.org](http://www.latitude53.org), 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •**PLAYING POSSUM**: Exhibit by Milutin Gubash. Until Oct. 12. Opening reception FRI, Sept. 13, 8pm. Artist's talk FRI, Sept. 13, 7pm. •**PROJEX ROOM: PERIPHERAL VISIONS**: Mixed media installation by Patricia DiMarcello. Opening reception FRI, Sept. 13, 8pm.

**NAKED CYBER CAFÉ AND ESPRESSO BAR** 10354 Jasper Ave. **NE PERDS PAS TON BRAS A LA GUERRE (DO NOT LOSE YOUR ARM IN THE WAR)**: Surreal paintings by Clayton H and Christine Comeau. Until Sept. 20.

**SEGHERS STUDIO GALLERY** 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

**SNAP GALLERY** 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **25 INTERNATIONAL ARTISTS**: First-ever competition; one of only two international print biennials in Canada. Until Oct. 5.

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

## DISPLAYS/MUSEUMS

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

## KIDS STUFF

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY: FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. •944-2864. Mirror image program and exhibit. Pre-teens and teens. Pre-register. Until Sept. 20. •496-7939. Every SAT: Research central, 9-12 yrs. Sept. 14-Dec. 14. Pre-register. •Every SUN (2pm): Sunday storytime. Sept. 15-Dec. 8.

## LECTURES/MEETINGS

**CANADIAN MULTICULTURAL EDUCATION FOUNDATION** Sheraton Grande Hotel, 420-1757, 488-8793. *Canada: A Global Model for a Multicultural State*: Delegates and speakers, including Stephen Lewis, Milton Wong, Judy Rebick, Maude Barlow and more. Workshops on social justice, health, the arts, media, education, the law, justice, spirituality, parenting, citizenship, immigrants and refugees, the workplace, history and heritage. Multiculturalism 2002 Youth Forum. Sept. 25-28. TIX @ TIX on the Square. Pre-register.

**GRANT MACLEAN COLLEGE** 10700-104 Ave., Rm. 7-277, 425-4644. FRI 13 (9am-4pm): **HAARR: Multiculturalism in the City of Champions: Realities and Future Directions**. A public forum.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 13 (6:45-8:30am): Speaker Marilyn Avient presents *Don't Take Your Personal Life to Work-It's Impossible Not To*. \$2. Everyone welcome. FRI 20 (6:45-8:30am): Speaker Tema Frank presents *Web Sites that Work: A New Approach to Site Improvement*. \$2. Everyone welcome.

**STANLEY A. MILNER LIBRARY** •Centennial Room, 452-4661. THU 19 (7-9pm): Research discussion on local research programs. Monthly session to advance the understanding of severe and persistent mental illness. •Edmonton Community Network, Sixth fl., 414-5656. WED 25: *Why Should I Have a Web Page?* Pete Wilson presents the benefits of having a web page for personal or organizational use. Free. Everyone welcome.

## LITERARY EVENTS

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000, 496-1888. THU 12 (10am-12pm): Talking Book Club. SAT 14, 21 (9am-6pm); SUN 15, 22 (1-5pm): Book sale.

## QUEER LISTINGS

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

**BUDDYS NITE CLUB** 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red.

**CITY HALL** 1 Sir Winston Churchill Sq., City Room. •431-8743. THU 12 (9am-

12:30pm): Canadian Blood Services Donor Clinic. •462-8345, 466-3271. (noon-1pm): Accordion concert. •429-2020. (11:30-2pm): Edmonton Meals on Wheels Celebrity Auction.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St., [www.edmc.net/glcce](http://www.edmc.net/glcce). 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCIETY** 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. [www.icarealberta.org](http://www.icarealberta.org). The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

**SECRETS BAR AND GRILL** 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**WOODYS** 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-

3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. [www.yuyouth.tripod.com/yuy](http://www.yuyouth.tripod.com/yuy).

## SPECIAL EVENT

**SHAW CONFERENCE CENTRE** 461-21766, 468-7268. SAT 21-SUN 22 (9am-5pm): Cat Show. TIX \$5 adult, \$2 child/senior.

## THEATRE

**SERVANT OF TWO MASTERS** Citadel Theatre, Shctor Theatre, 9828-101A Ave., 425-1820, 420-1757. Based on the play by Carlo Goldoni. Adapted by Tom Wood. Set in a Klondike boomtown, 1898. Benny Panelli finds himself in deep trouble. All Benny wants is a chance to pursue his dream of opening his very own Italian Ristorante. Instead, he finds himself scrambling to serve two bosses at once and meddling in two rough and tumble romances. Sept. 21-Oct. 13. TIX \$24-\$69. Half-price rush seats available one hour before each performance. TIX @ TIX on the Square.

## WORKSHOPS

**DANCE MOSAIC LTD.** 206, 10609-101 St., 481-6124, 447-3970. New ethnic dance studio. More than 15 different forms of ethnic dance classes. Pre-register. Classes begin Sept. 15.

**FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA)** Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills, and link local filmmakers and screenwriters with fresh talents. Free.

**GRANT MACLEAN COLLEGE** 10700-104 Ave., 497-4301. •Camera basics. Sept. 24-Oct. 29. •Beyond basic photography. Sept. 25-Nov. 13. •American Sign Language. Starts Sept. •Reporting I, Photojournalism, How Government Works, The Reporter and the Law, Intro to Mass Communications in Canada and Information Analysis and Research. Starts Sept. •**MACLEAN CENTRE FOR SPORT AND WELLNESS** 497-4616. Activity camps, sports camps, martial arts, and aquatics for all ages.

**STANLEY A. MILNER LIBRARY** Edmonton Community Network, Rm 616, 414-5656. Internet Courses: Learn about computer resources, e-mail, searching the Internet, web design, online investing and much more. Various dates.

For more information: [www.edmontondowntown.com](http://www.edmontondowntown.com)



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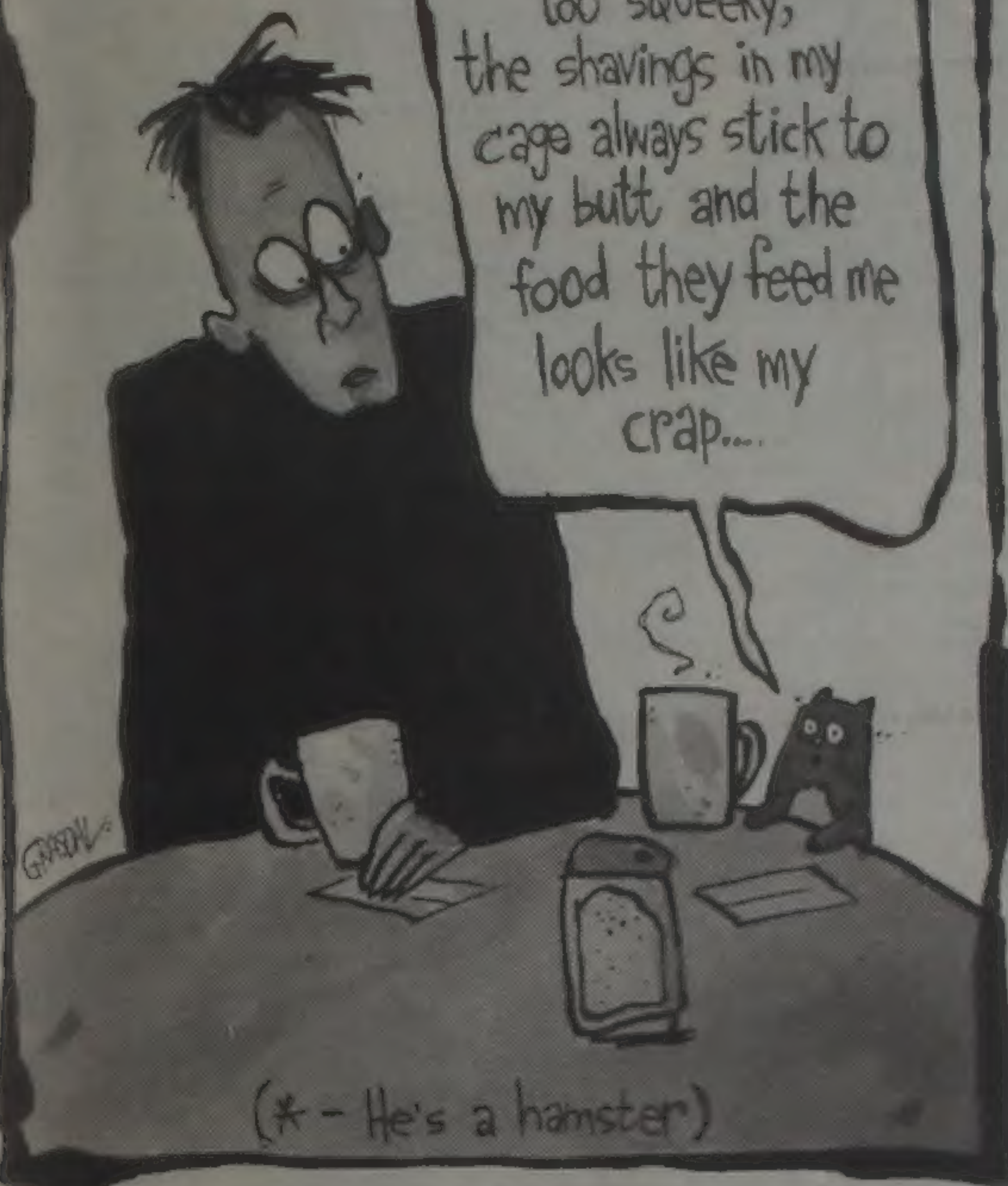
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# HEY EDDIE! by GRASDAL

Coffee with my friend "Cheerio" (\*)

my exercise wheel is too squeaky, the shavings in my cage always stick to my butt and the food they feed me looks like my crap...



(\* - He's a hamster)

## education

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na0726 (ongoing)

## for sale

Lamar Snowboard 160 cm.

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na0912

## VUEWEEKLY

### CONTEST RULES

No person shall win more than once every sixty days.

Unless otherwise mentioned,  
a) each contest shall only allow one entry per person.  
b) contest winners must be at least 18 years of age.

## help wanted

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na0822-0906 (3wks)

DRIVERS WANTED: Perm/part-time, Weds 8-11pm and Thurs 9am-3pm (approx. hrs). Truck or mini-van required. Must be reliable, honest and presentable. \$15+/hr.  
Store to store deliveries.  
Call 907-0570 or fax info 662-0006.

VW0713

## recording studios

South Ave Recording Studio.  
Under digital multitrack, editing,  
mastering \$20/hr. 906-4081.

0905-0926 (4wks)

Sound Extractor Studio  
Sound recording in a creative atmosphere.  
Call for appointments 930-1829.

na0905

## housework

House/Work MAID EASY  
Monday to Friday 10am-4pm  
990-0979, 479-9599.

na0912

## volunteers

The Canadian Red Cross is seeking caring and committed individuals to become Volunteer Prevention Educators for its Respected: Violence and Abuse Prevention program. Must be 18 yrs of age, available during school hours and have a genuine concern for youth. Deadline for application is Sept. 20. For info call 423-2680.

na0912

Wood working skills needed. Person with some experience in the repair and refinishing of furniture is needed by an inner city job creation project employing persons not able to work full time. Currently have a large quantity of donated product. Please call 465-5080 for more details.

na0912

## ESL TUTORS NEEDED

Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hours, once a week. Small groups. Orientation provided. Call Valerie 424-3545.

na0922

## adult

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VW0912-1003 (4wks)

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0905-0926 (4wks)

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VW0713/CL

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RL 0906

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RL BM 0801 02

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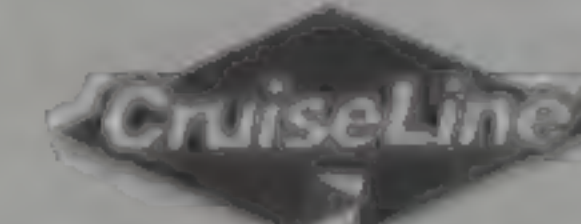
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